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PRONOUNCING DICTIONARY

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CONDENSED ENCYCLOPEDIA

OF

MUSICAL TERMS, INSTRUMENTS, COMPOSERS, AND IMPORTANT WORKS.

BY

W. S. B. MATHEWS.

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DICTIONARY.

A, or **Ab,** (Ital. prep.) **from,** of; also name of a pitch.

Abbreviations. These are the more usual. Look for definitions under the words themselves.

Accel., for accelerando; *Accomp.*, Accompagnement; *Adgo.* or *Ado.*, Adagio; *ad lib.*, ad libitum; *all' ot.*, all' ottava; *Allo.*, Allegro; *Allgtto.*, Allegretto; *Andno.*, Andantino; *Andte.*, Andante; *arc.*, coll' arco; *Arpio.*, Arpeggio; *à. t.*, à tempo; *Basso.*, Contrabasso; *C. B.*, Contrabasso; *c. 8va.*, coll' ottava; *C. D.*, colla destra; *C. L.*, col legno; *C. S.*, colla sinistra; *Cad.*, Cadenza; *cal.*, calando; *c. B.*, col Basso; *Clar.*, Clarinetto; *Claro.*, Clarino; *Co.*, Corno; *cresc.*, crescendo; *D.*, destra, droite; *D. C.*, da Capo; *D. S.*, dal Segno; *decrs.*, decrescendo; *dim.*, diminuendo; *div.*, divisi; *dol.*, dolce; *espr.*, espressivo; *f.*, forte; *Fag.*, Fagotto; *ff.*, fortissimo; *Fl.*, Flauto; *Fp.*, forte piano; *fz.*, fortzando; *G.*, gauche; *L.*, laeva; *leg.*, legato; *lo.*, *luo.*, loco or luogo; *lusing.*, lusingando; *manc.*, mancando; *marc.*, marcato; *m. d.*, mano destra; *m. d.*, main droite; *mez.*, mezzo; *mf.* or *mfp.*, meno forte, mezzo forte piano; *modto.*, moderato; *m. v. (mzv.)*, mozzo voce; *Ob.*, Oboe (Hautbois); *p.*, piano; *ped.*, pedale; *perd.*, perdendosi; *P. F.*, Piano-Forte; *pf.*, più forte; *pizz.*, pizzicato; *pp.*, pianissimo or più piano; *rall.*, rallentando; *rf.* *rfz.*, rinforzando; *rit.*, ritardando; *riten.*, ritenuto; *S. sin.*, sinistra; *scherz.*, scherzando; *seg.*, segue; *sem.*, sempre; *sfz.*, sforzando; *sim.*, simile; *smorz.*, smorzando; *sost.*, sostenuto; *s. S.*, senza Sordini; *s. T.*, senza Tempo; *stacc.*, staccato; *string.*, stringendo; *T.*, tasto, tenore; *T.*, tutti, tempo; *ten.*, tenuto; *Timp.*, Timpani; *tr.*, trillo; *trem.*, tremolando; *Tromb.*, trombone; *Tromp.*, Trompette; *T. S.*, tasto solo; *u. c.*, una corda; *unis.*, unisono; *V.*, Voce; *Va.*, Viola; *var.*, variazione; *Vo.*, Violino; *Vcllo.*, Violoncello; *V. S.*, Volti subito.

Abbandono, con (Ital. ă-băn-dō'-nō), or **Abbandonatemente.** With abandon, with enthusiasm.

Abend Musik (Ger.) Evening music.

Abert, J. J. (ä-bĕrt), a German orchestral and operatic composer, born at Kachowitz, in Bohemia, 1832. Best known by his orchestral transcriptions of Bach's organ fugues.

Ab Initio (Lat. in-ish'-io). From the beginning.

Abt, Franz, the popular German song-writer ("When the Swallows," etc.) b. Dec. 22, 1819, at Eilenburg, Prussia. Visited America in 1872, and conducted at the Gilmore Jubilee.

A capella (Ital. kă-pel'-lä). In church style; *i. e.*, voices only, without accompaniment.

A capriccio (Ital. că-prĭt'-zĭō). At caprice; at pleasure.

Accelerando (Ital. ăt-tshāl-ā-răn'-dō). Accelerating; gradually hastening the time.

Accent, an emphasis or stress upon particular notes or chords for the purpose of rendering the meaning of a passage intelligible. The principal accents in music are (1) the *measure*, occurring on the first beat of every measure; (2) the *oratorical* or *declamatory* on the emphatic note of a phrase, or most important word in a phrase; (3) *secondary rhythmic* accent on the first tone in smaller groups than those of a full measure, as *e. g.* on the first note of triplets, etc.

Accidental, unforseen, a name given to sharps, flats, or naturals in music outside of the signature.

Accentuato (Ital. ăt-tshān-too-ä'-tō). Accented.

Accompagnamento (Ital. ak-kōm'-panyä-mān'-tō). Accompaniment; parts of music sounding with and supporting the leading idea.

Accord, to sound well together. (See consonance.) A chord.

Acoustics (a-coos'-tics). The science of sound.

Accordion, a well known instrument, the tones of which are produced by "free reeds." Large instruments of this class have a compass of about four octaves.

Acis and Galatea (ā'-sis, găl-ă-tē'-ă). A pastoral cantata by Handel in 1720.

Adagio (Ital. a-dä'-jo, literally *ad agio*, at ease, leisurely). A slow and tender movement, slower than *andante*, but not so slow as *largo*. See "Tempo."

Adagissimo (Ital. ä-dä-jēs'-sĭ-mō). Superlative degree of adagio.

Adam, Adolph Charles, a French composer of light operas (Le Postillion du Lonjumeau, etc.), newspaper critic and professor of composition at the Conservatoire; b. 1803, d. 1856.

Adams, Thomas, a distinguished English organist and composer, born 1785, died 1858.

Ad Lib'itum (Lat.) At pleasure; *i. e.*, slow or fast.

Adler, Vincent, a young composer living in Paris, belonging to the school of Stephen Heller. Author of many interesting piano pieces.

A due (Fr.) For two. (Used in orchestral scores.)

A dur (Ger. ä-dūr). The key of A major.

A moll (Ger.) A minor (key of).

Æolian Key, one of the "church modes," having the tones A B C D E F G A; the natural minor scale.

Æolian Harp, a harp played by the wind. Should be of thin pine, 3 ft. long, 3 in. deep, 5 broad, with beech ends for insertion of pitch and tuning pins. Is strung with 12 catgut strings passing over low, hard-wood bridges, and tuned in perfect unison. Placed in a window open enough to receive it, and somewhat obliquely to the wind, it produces the most delightful chords.

Æschylus (Ger. es'-ke-lus), a Greek (Attic) philosopher, born B. C. 525.

Affetuoso (Ital. ăf-fĕt'-oo-ō'-zō), or **Con affetto,** with feeling.

Agilita (Ital. ă-jĭl'-ĭ-tä). Agility, quickness.

Agitato (Ital. ăj-ĭ-tä'-tō), or **Con Agitatione,** agitated, disturbed; commonly implies hurrying.

Agnus Dei (Lat. äg-nūs dā-ee). Lamb of God; part of the service of mass.

Air, a melody or tune. See Aria.

Al, All, Alla (Ital.) To the; in the style of.

Alberti, H. (äl-bär'-tee). At once poet, organist and composer. Born at Lobenstein 1604. Died 1657.

Albani (äl-bä'-nee). The stage name of a favorite soprano. See Lajeunnesse.

Alboni, Marietta (äl-bō'-nee). The most celebrated contralto of the 19th century. Born Censensa, Italy, 1824. Sang with the greatest éclat throughout Europe. Visited America in 1852. Her voice was large, rich and true, and her method delightful. Lives in Paris.

Alceste (Fr. äl-sĕst'). Tragic opera in three acts by Calzabigi and Glück, 1762.

Albrechtsberger (äl'-bretchts-bär'-gĕr), Johann Geo. Contrapuntist and teacher of sacred music, composer and organist, born 1736, at Klosterburg, near Vienna. Died Vienna March 7, 1809. Among his pupils were Beethoven, Hummel, Weigl, Seyfried, etc.

Alexander's Feast, an "ode" of Handel's to Dryden's words, 1736. Re-scored by Mozart, 1790.

Alkan, Charles V. Born at Paris, 1813. Pianist and composer, chiefly of études and caprices for piano. His studies are extremely difficult, and are important. Has published op. 72.

Alla Breve, indicated 2-2, a form of common time, taken somewhat faster and beat with two beats in a measure.

Allegro (Ital. äl-lä'-grō), literally "cheerful." A tempo mark, indicating a quick movement. See Tempo.

Allegretto (Ital. äl'-lĕ-grĕt'-tō). Diminutive of allegro; cheerful; not so quick as allegro. See Tempo.

Allegrezza (Ital. äl-lĕ-grĕt'-zä). Gayety; cheerfulness.

Allegri (äl-lāg'-ree), Gregorio, a priest at Fermo, 1580–1652. Author of a celebrated "Miserere" used at the Pontifical chapel during Holy week.

Allemande (Fr.) One of the movements of the suite. It is of German origin, and was not a dance.

2. Also used as equivalent to Deutscher Tanz, a dance resembling the waltz.

3. A German national dance of a lively character, in 2-4 time.

Al Segno (Ital. sän'-yō). From the sign; return to the sign —, and play from there to "Fine."

All Unisono (Ital. oo-nĭ-sō'-nō). In unison.

Alto (Ital.) literally, "high." The highest male voice, having a range above the tenor. The low female voice now commonly called by this name is properly *contralto*, which see.

Alto Clef, see Clef.

Amabile (Ital. ä-mä'-bē-lĕ). Lovingly; tenderly.

Amati (äm-ä'-tee). A celebrated family of violin makers, who lived and worked at Cremona. Their best work was: ANDREA, about 1550; NICOLO made basses; ANTONIO and GERONIMO, sons of Andrea, 1550–1635; NICOLO, 1596–1684, the most eminent of all the family; GERONIMO, his son, an indifferent maker.

Ambros, August W. (äm'-brōz). Born 1816, in Bohemia. A brilliant writer on musical topics, and author of a fine Musical History, four volumes of which have appeared. Died June 28, 1876.

Ambrosian Chant, the ecclesiastical mode of saying and singing Divine service, set in order by St. Ambrose for Milan cathedral, about A. D. 384.

Ambrosian Hymn, the *Te Deum.*

Amoroso (Ital. äm-or-ō'-zō). Lovingly, tenderly, with warmth.

Amphion, one of the oldest Greek musicians; flourished about 1300 B. C.

Anapest, see "foot."

Andante (Ital. än-dan'-tĕ, from *andare*, to walk.) Going, moving along at a moderate pace. See "Tempo." Also used as the name of a piece of music in andante movement.

Andantino (Ital. än-dan-tee'-nō. diminutive of the preceding). A movement somewhat quicker than *andante.* Sometimes used to denote a slower movement than *andante.* (Mendel.)

Andre, Johann (än'-drā), the head of an extensive musical family. B. 1741, d. 1799. Author of many works of almost every kind. JOHANN A., his son, 1775–1842, also a prolific composer, and teacher of the piano and violin; JOHANN B., his son, pupil of Aloys Schmitt, a resident of Berlin; JULIUS, son of J. A., an organist and writer for the organ.

Angelica, angelic. **Vox Angelica,** angelic voice, the name of an organ stop, free reed.

Anlagnier, Antonin, a French composer of popular piano pieces. Born 1800 at Manosque, educated in the Paris Conservatoire, and later a music dealer there.

Anima (Ital. än'-ĭ-mä), **con anima,** with life.

Animato (Ital. än-ĭ-mä'-tō). Animated.

Anna Bolena (bo-lä'-na). Opera by Donizetti, 1831.

Anschnetz, Karl (än'-sheetz). B. about 1831. Died in New York about 1875. An opera and orchestral conductor and composer.

Answer, the imitation of a previous phrase.

Antecedent, a phrase proposed for imitation. The first section in a period.

Anthem, a sacred motet for use in Divine service.

Anticipation, the entrance of a single note of a chord in advance of the remaining notes, thus making a dissonance with the chord into which it thrusts itself.

Antienne (Fr.) An anthem. Also used as the name of a soft and quiet organ piece.

Antiphony, responsive singing, between two choirs or the priest and choir.

Antiphonarium Romanum, Roman Antiphonary, the Romish collection of antiphons.

A piacere (Ital. ä pē-ä-tshā'-rĕ) At pleasure, faster or slower.

Appassionato (Ital. äp-päs-sē-ō-nä'-tō). Impassioned; passionately. Beethoven's sonata op. 57 was thus named by Cranz, the publisher.

Applicatur (Ger. ap-plik'-a-tūr). Application, as *pedal applicatur;* pedal marks for applying the toe and heel.

Appoggiatura (Ital. ap-pod'-jä-tū'-rä), from *appoggiare* to lean upon. A melodic ornament consisting of a dissonant tone occurring on the accent and resolving into the true melodic tone one degree above or below. The *long A.* occupies half the time of the note it leans upon, and is written as a grace note. The *short A.* is played as quickly as possible; written as a grace note with a stroke through the stem. See Appendix, pp. 78 and 79.

Appoggiatura Double, a melodic ornament consisting of two grace notes before a melody note. Played rapidly, and in time taken from the principal note.

Aptommas, two Welsh brothers, harpists. B. 1826 and 1829.

Arcadelt, Jacob, a singer, teacher and composer, at Rome about 1539. Born in the Netherlands. Author of madrigals, masses, etc.

Arco (Ital. är'-kō). The bow of stringed instruments. **Coll' arco,** or **arcato,** with the bow, as opposed to *pizzicato,* which see.

Arditi, Luigi (loo-ee'gee är-dee'-tee). Born at Crescentino in Piedmont, 1822. Author of several operas, overtures, songs, etc. Conductor of Italian opera in London, Vienna, etc. Visited America several times.

Ardito (Ital. är-dee'-tō). Warmth; ardor.

Aria (Ital. är'-ïä). Air. See Lessons xxx, xxxv.

Arietta (Ital. är-ï-ĕt'-tä). A little air. Lesson xiv.

Arioso (Ital. är-ï-ō'-zō). In style of an aria. Lesson xxvii.

Arion, a Greek musician, fabled to be the son of Neptune and Oncea. Lived about 620 B. C.

Armide (är-meed'). One of Gluck's greatest operas. Produced in Paris Sept. 23, 1777.

Arne, Thomas A., Mus. Doc. An English composer of glees, anthems, and the music of several operas or stage pieces, music to Shakespeare's "Tempest," two oratorios "Judith" and "Abell," etc. 1710–1778.

Arne, Michael, son of preceding, 1741–1806. A conductor and popular composer of operas, etc., in his day.

Arpeggio (Ital. är-pĕd-jō). A melodic figure composed of the tones of a chord struck successively. A broken chord.

Arnold, Samuel, Mus. Doc., born in London, 1740. Died 1802. An organist, conductor and author. Composed many dramatic works.

Art of Fugue, The (*Die Kunst der Fuge*), a wonderful work of Sebastian Bach's, containing eighteen fugues, all on one subject. Composed in the last year of his life.

Ascher, Joseph, born in London, in 1831. Died 1869. A fashionable pianist and composer of drawing-room pieces.

As (Ger.) A flat. (*Ab.*)

Assai (Ital. äs-sä'). Very, *e. g.,* **Allegro assai,** very fast, etc.

Assoluto (Ital. äs-sō-lū'-tō). Absolute. **Prima donna assoluto,** absolute, or first, prima donna.

Athalia (äth-äl-ī'-ä). The third of Handel's oratorios. 1733.

Athalie (Ger. ät'-täl-y). Overture, march and six vocal pieces (op. 74) to Racine's drama, composed by Mendelssohn, 1843.

A tempo (Ital. ä tĕm'-pō). In time.

Attwood, Thomas, English composer of dramatic and cathedral music; conductor and organist; a favorite pupil of Mozart, and one of the first English musicians to recognize the genius of Mendelssohn. 1767–1838. Buried in St. Paul's Cathedral, under the organ.

Attacca (Ital. ät-täk'-kä). Attack. **Attacca subito,** attack the following immediately.

Atto (Ital. ät'-tō). Act.

Auber, Daniel-François-Esprit, born 1784 at Caen. Died 1871. Auber was the most popular of the French composers of this century. Auber was composer of a large number of operas, among the best of which are "Crown Diamonds," "Fra Diavolo," and "La Muette de Portici" (Masaniello). His works are characterized by bright and sparkling melody, and pleasant and piquant instrumentation, though Wagner says he uses the orchestra like a mighty guitar (implying Auber's lack of thematic treatment). He was made Director of the Conservatoire by Louis Phillippe, and remained so until his death. A. was genial and witty.

Audace (Iatl. ä-oo-dä'-tshĕ). Same as *ardito.*

Auflosung (Ger. ouf-lō'-sūng). Resolution (of dissonances).

Auftact (Ger. ouf-täkt). The unaccented beat of the measure.

Augmentation, the extension of a phrase or subject by lengthening the time of all its notes, imitating quarter notes by halves, etc.

Ausdruck (Ger. ous'-drūk). Expression.

Ave Maria (Lat. ä'-vĕ mär-ee'-ä). "Hail Mary." The angelic salutation, Luke i, 28.

Authentic, certain of the ecclesiastical modes. They are:

No.	Mode.	Compass.	Final.	Dominant.
1	Dorian	D to D	D	A
3	Phrygian	E to E	E	C
5	Lydian	F to F	F	C
7	Mixolydein	G to G	G	D
9	Æolian	A to A	A	E
11	Ionion, or Iastian	C to C	C	G

Azor and Zemira, or The Magic Rose, in three acts. English version of Spohr's *Zemire und Azor*, produced at Covent Garden, April 5, 1831.

B, the name of a pitch. In Germany the name B is applied to the tone B♭, and B is called H.

Bach, Johann Sebastian (bäkh), one of the greatest masters who have ever appeared in music. B. 1685, d. 1750. Bach's ancestry for a century had been musicians, and several of them eminent. See chapter on Bach.

Bach, Wilhelm Friedmann, called also the Hallé Bach, oldest and most talented son of John, born at Weimar 1710. Was noted for his originality as a composer and improviser, but owing to dissipated habits he left comparatively few works. Died at Berlin, 1784.

Bach, Karl Philipp Emanuel, third son of J. S., born at Weimar 1714. Studied law, but as he had been educated in music from childhood, he presently betook himself to it as his calling, and became kammermusiker and cembalist at the court of Frederick the Great. As composer, director, teacher and critic, his influence was very great. He belongs to the transition period from his father to Haydn. His works are remarkable for refinement and elegance rather than power. Died 1788.

Bach Society, in London, devoted to the study and promulgation of Bach's works. 1849–1870. Its library is now in the Royal Academy of Music.

Bach Gesellschaft, a German society for publishing Bach's works, of which some thirty volumes are now issued. The idea originated with Schumann and Hauptmann.

Bache, Francis Edward (bäk), born at Birmingham, Sept. 14, 1833, died there Aug. 24, 1858. A talented young composer, a student at Leipsic, who died before his talent was fairly developed. Author of several piano pieces, a concerto, etc.

Bachelor of Music, a degree conferred complimentarily by American colleges. At Oxford and Cambridge (Eng.) a candidate for degree must pass certain written and *viva voce* examinations in harmony, counterpoint principles of orchestration, etc., and present a good vocal composition containing pure five-part harmony and good fugal counterpoint, with accompaniment for strings, sufficiently long to occupy from 20 to 40 minutes in the performance. Fees about £18.

Badinage (Fr. băd'-in-äg). Playfulness.

Badarzewski, Thekla, born at Warsaw 1838. Died 1862. Immortalized by her composition, "*Priere de la Vierge*," "Maiden's Prayer."

Baertanze. (Ger.) Dance of the Bayardiers; female dancers in the East Indies.

Bagatelle (Fr. băg-ă-tĕl'), a trifle. A name applied to short compositions.

Bagpipe, a famous instrument of great antiquity. It consists of a combination of fixed tones, or "drones," which sound continuously when the instrument is played, and a "chanter." The drones are made by three pipes with reeds, tuned differently in different parts of the country; A A A, G D A, G D G, etc. The chanter is an instrument akin to the oboe, with a compass of only nine notes, not tuned accurately, but approximating the scale of the black keys of the piano. The wind is furnished by a wind-bag or sack, worked by the left arm.

Baker, B. F., born about 1820. Author of a text-book of Harmony and several books of psalmody.

Balfe, Michael William, born at Dublin 1808, died 1870. A prolific composer of songs and operas, the best of them being "The Bohemian Girl," "Siege of Rochelle," "The Enchantress," "Talisman," and "Puritan's Daughter." Balfe was a fine melodist but a careless composer.

Balatka, Hans, a fine German musician, teacher and conductor, in Chicago. Born about 1830.

Ballad, from the Italian *ballata*, a dance. (*Ballata*, a dancing piece; *Suonata*, a sounding piece; and *Cantata*, a singing piece.—*Grove.*) In Italy the ballata was a song to be sung while dancing. A poem in narrative form, adapted to be sung to some ballad tune.

Ballade (Fr. băl-lăd'). A ballad. Capriciously applied by Chopin to four pieces of pianoforte music.

Ballerina (Ital. băl-ler-ee'-nă). A female ballet-dancer.

Ballet (Fr. băl-lā'). A suite of elaborate dances for performance on the stage. The term B. is applied equally to the music, to the dancers, and to the dances.

Ballo in Maschera (Ital. băl'-lō in măs'-ker-ä). "The Masked Ball," opera by Verdi, 1859.

Band, a company of instrumental players. See "String band," "Brass band," "Wind band," "Military band."

Banjo, an American instrument of the guitar kind, the body covered with parchment like a drum-head. It has five or six strings, tuned: A, E, G sharp, B, E, or G, D, G, B, D, G, the lowest string being in the octave below middle C. Its pitch is an octave lower than its notation.

Bar, a line across the staff to mark the measures. In England often applied to the measure itself.

Barbaja, Domenico (bär'-bä-yä), an Italian opera manager, who introduced most of Auber's and Rossini's operas to the world at San Carlo theatre in Naples and La Scala in Milan. 1778–1841.

Barber of Seville, English name of an opera by Rossini, 1816. Also opera of Paisello 1775.

Barcarole (Ital. bär'-kă-rōl), a boat-song. A piece written in the rocking movement of a boatman.

Bargiel, Woldemar (vōl'-dĕ-mär bär'-geel). Step-brother of Mme. Clara Schumann. Born in Berlin 1828. A teacher and an elegant composer of piano forte pieces, chamber-music, etc. B. stands too near Schumann for his own talent to have fair play.

Baritone, a male voice of medium range and large body of tone. Also the name of the smaller bass saxhorn, in B♭.

Baritone Clef, the bass clef applied to the third line of the staff.

Barnby, Joseph, a prominent English composer of church music, glees, songs, etc. Born about 1837. For some reason omitted from Grove's Dic. and Mendel.

Barnett, John F., an English pianist and composer of three Cantatas, "The Ancient Mariner" 1867, "Paradise and the Peri" 1870, "Raising of Lazarus" 1873, "Lay of the Last Minstrel" 1874; also of several concertos, overtures, quartettes, etc. Born Oct. 6, 1838.

Barrel Organ, of various design and construction. Some are merely enlarged music-boxes, others small orchestrions, in which the tones are produced by reeds or pipes. All are controlled by means of a *barrel*, or cylinder, on the surface of which pins are set at such intervals that a revolution of the cylinder opens the valves and so produces the tones of a piece. By sliding the barrel a minute distance, another set of pins come into operation, and thereby the tune is changed. In orchestrion organs the crank not only revolves the cylinder, but also works the bellows.

Bartholdy, see Mendelssohn.

Barytone, a stringed instrument of the violin family, having six or seven catgut strings stretched over the fingerboard, and from nine to twenty-four metal strings which act sympathetically. Has a weak but pleasing tone. Has given place to the violoncello.

Bass (bās), the lowest part in harmony. Also the lowest male voice.

Basso Profundo (prō-fun'-dō). The lowest male voice, of deep quality of tone.

Basset Horn (Ital. *corno di bassetto*), a bass clarinet in F, reaching from F below the bass clef. Written for by Mozart and Mendelssohn.

Bass Clarinet, a low clarinet ranging upwards from E below middle C. A slow-speaking, hollow-toned instrument.

Bass Clef, the sign of the bass staff. Represents F next below middle C.

Bass Tuba, the lowest of the saxhorn family. That in E♭ reaches E♭ of the 16 ft. octave. The B♭ Tuba, B♭ in the 32 ft. octave, three octaves below middle C.

Bassini, Carlo, an Italian teacher of singing, living in New York from 1864 or thereabouts. Died in 1871.

Bass Horn, see Serpent.

Bassoon (bă-zoon), Ger. *Fagott*, a wooden double-reed instrument of 8 ft. tone. Its compass is from 16 ft. B♭ to A♭ on 2d space of treble. Is the natural bass of the oboes and clarinets, *i. e.*, the "wood."

Basso Cantante (Ital. kän-tän'-tĕ). The singing bass, or principal bass singer, as distinguished from the *basso buffo*, comic bass, and the *basso profundo*, or very low bass.

Basso Continuo, a bass running through the whole piece, from which, with figures, the accompaniment used to be played. See Thorough Bass.

Bass Posaune (Ger. bäss pŏ-soun'-ĕ). The bass trombone.

Basten et Bastienne, a German operetta in one act. Mozart 1768.

Bass Viol, English name of the violoncello.

Baton (Fr bă-tonh'). A conductor's stick for beating time.

Battle of Prague, a descriptive sonata by Kotzwara, 1792. One of the most famous pieces of programme music.

Battle Symphony, English name for Beethoven's "Wellington's Sieg oder die Schlagt bei Vittoria," op. 91. 1813.

Battement (Fr. băt'-tĕ-mon). An old embellishment similar to the mordente, but made with the note below.

Battishill, Jonathan, an English composer of songs, glees, catches and anthems. 1738–1801.

Baumbach, Adolph, a German piano forte teacher and prolific arranger of piano pieces, living some time in Boston. Came to Chicago about 1863. Died 1880.

B dur (Ger. dūr). B major.

Bearings, the few notes a tuner lays down carefully as guides. Usually the middle octave.

Beat. An embellishment of the mordent kind.

2. The conductor's motion in indicating the time.

3. The throbbing effect of dissonance, produced by the occasional interference and consequent extinction of a vibration. The number of beats per second is equal to the difference between the rates of vibration in the notes.

Becker, Paul, a German piano teacher and fine musician, resident in Chicago since 1858, where he was for many years the leading exponent of classical music.

Becker, Carl Ferdinand, organist and professor at the Conservatorium of Leipsic. Born 1804, died 1877. Especially learned in musical literature.

Beer (bär). Original name of Meyer Beer.

Beethoven, Ludwig van (lood' vĭg fan bā'-tō-vn). 1770–1827. See Part VIII.

Behr, Fr., a German composer of light pieces.

Begleiten (Ger. bĕg-lī'-tĕn). To accompany.

Beggar's Opera, a celebrated piece, written in 1727 by Gay. Its songs were all written to old melodies, or to the most popular airs of the day. It had an immense success.

Bell, the expanded opening in which most brass instruments terminate. Also applied to organ pipes, as in the "bell diapason," "bell gamba," in which all the pipes end in a bell.

Belisario (bĕl-ĭ-sär'-ĭō). Italian opera in 3 acts by Donizetti, 1836.

Bellezza (Ital. bĕl-lät'-zä). Beauty of tone and expression.

Bellicoso (Ital. bĕl-lĭ-kō'-zō). Warlike.

Bellini, Vincenzo (vin-tchān'-drō bĕl-lee'-nee). Italian composer of operas, the best of which are "Sonnambula," "I Puritani" and "Norma." His writing is characterized by delicate and graceful melody, and great refinement. Bellini died very young, perhaps before his powers were fully developed; still he represents the simple, natural side of Italian music, where the music exists for itself alone, paying very little attention to the text, a school which was even in his day giving place to the stronger style of Verdi and Wagner. 1802–1835.

Bellows, the wind receptacles of organs.

Bells, musical instruments of metal, sounding by percussion. Extremely ancient. Bell metal consists of copper and tin, 3 to 1.

Belly, the upper side of violins, that next the strings.

Belshazzar, an oratorio by Handel, 1745. 2. Dramatic piece by Mr. J. A. Butterfield, 1871. Written for amateurs.

Bemerkbar (Ger. bĕ-mārk'-bär), marked; to be played in a prominent manner.

Be mol (Fr. bĕ-mōl'). B flat.

Ben, Bene (Ital. bĕn, bā'-nĕ). Well.

Benedict, Sir Julius, born at Stuttgart, Nov. 27, 1804. "One of the most eminent foreign musicians settled in England since Handel's time." Author of several operas, the oratorios of "St. Cecelia" and "St. Peter." One of the most eminent conductors of the present time. Lives in London. Visited this country with Jenny Lind in 1850.

Benedictus (Lat.) The song of Zachariah, Luke i.

Bendel, Franz, piano virtuoso and composer of a vast mass of piano music, among the best of which is his "Am Genfer See," also his op. 8, 45 and 47. Visited the United States and played at 2d Peace Jubilee in 1872. Died about 1874. B. 1833.

Bennett, William Sterndale, Mus.Doc., M.A., D.C.L., one of the greatest English composers since Purcell. Born 1816. B. was a great friend of Mendelssohn's, whose style influenced him very much. Composer of many piano works, two concertos, 1840, for piano and orchestra, cantata "The May Queen," 1858, and an oratorio "The Women of Sâmaria," 1867. (Given in Boston in 1874.) His works are characterized by elegance and finish rather than power. Died Feb. 1, 1875.

Ben pronunziato (Ital. prō-noon-tsē-ä'-tō). Pronounced clearly and distinctly.

Berceuse (Fr. bair-sŭrs'), a cradle song. Characterized by a rocking and monotonous accompaniment, and great delicacy.

Berens, Hermann (bā'-rĕns), born at Hamburg 1826. A good pianist and a successful popular composer. Resides in Stockholm, Sweden, where he is very active in all departments of musical work. D. 1880.

Berger, Ludwig (lood-vĭg bair'-gĕr), a fine pianist and composer in Berlin 1777–1838. Pupil of Clementi. B. was teacher of Mendelssohn, Taubert, Henselt, and Fanny Hensel. A prolific writer.

Berge, William (bār'-gä), a piano-teacher, organist, and arranger of pieces in New York.

Bergmann, Karl, a 'cellist and conductor, born at Eisenach in Saxony, 1821. Came to America with the "Germania" orchestra in 1850. In 1857 he removed from Boston to New York, where he occupied a leading place as conductor of the "Arion," "Philharmonic," etc. Died 1877.

Beriot, Charles Auguste de (bĕr'-ĭō), a celebrated violinist, born in Belgium 1802. Died 1870. In 1835 he married the famous singer Malibran. Author of many pleasing works for piano and violin.

Berlioz, Hector (bair'-lĭōz), a great French composer, critic and *litterateur*. Born Dec. 11, 1803, died March 9, 1869. Composer of many overtures, symphonic poems, etc., of the "programme" order, in which all the resources of the modern orchestra are employed with consummate mastery for the portrayal of poetic, bizarre, piquant, or profound sentiment. Berlioz seems like a genius of great power, in whom a vivid imagination is not restrained by good judgment. As a writer about music he is one of the most gifted of the present century. His place as a composer is not yet settled. His greatest dramatic work, "The Damnation of Faust" 1846, is only just receiving its due recognition.

Bertini, Henri (bār-teen'-ee), a pianist of French family, born at London 1798. Settled in Paris 1821. Died at Meylan 1876. B. was author of more than 200 compositions, of which his piano-school and "études" had wide currency. They are now superseded.

Bes (Ger. bĕs). The note B double flat, enharmonic with A natural.

Best, William T., the eminent English virtuoso organist, born at Carlisle 1826. Since '55, organist of St. George's Hall in Liverpool. Composer of many church services and many skillful and effective "arrangements" for the organ; also of a large "organ school." B. has been called "the Liszt of the organ," a title more complimentary than exact.

Beyer, Ferd. (bī'-ĕr) 1803–1863. A prolific "arranger" for the piano-forte.

Bianca, or the Bravo's Bride, a grand opera in 4 acts, by Balfe. 1860.

Bianca E Faliero (bee-ăn'-kä ä fal-yä'-rō). Opera by Rossini, 1819. A failure.

Bind, see Tie.

Birmingham Festival, triennial. The most important in England. Among the great works written for it were "Elijah" in 1846, "Eli" 1855, "Naaman" 1864. Profits go to hospital funds. Last one occurred in 1879.

Billert, Karl, a German composer of psalms, songs, overtures, symphonies, etc. A prominent and active musician. 1821 —.

Bilse, Benjamin (bĭl'-sĕ), one of the most famous conductors of the present day. Born 1816. His famous orchestra at Berlin, has 70 men. B. is also a composer of dance music.

Bird, H. D., organist in Chicago. Born about 1837.

Bis, twice; equivalent to *encore*, "again."

Bishop, Sir Henry Rowley, a popular English composer of songs, stage pieces, operas, one oratorio (never performed), etc. 1786–1855.

Blaze (called Castil-Blaze), François (blăz), a French writer upon music in "Le Menestrel," and in books. 1784–1857.

Blasinstruments (Ger. from *blasen*, to blow). Wind instruments, which see.

Blassmann, Adolph J. M., born 1823 at Dresden. An accomplished musician, composer and director at Dresden.

Blechinstruments (blĕk). Brass instruments.

Blow, John, Mus. Doc., a voluminous English writer of church music, odes, songs, etc. 1648–1708. Organist of Westminster Abbey, where also he was buried.

Blumenthal, Jacob (blū'-men-tăl), a fashionable piano teacher in London, and composer of light pieces and popular songs. Born at Hamburg 1829.

B mol, the German name of the key of B flat minor.

Bocca ridente (It. bō'-kä rē-dān'-tĕ). Smiling mouth. Applied in singing to a position of mouth believed to be favorable to the production of a good tone.

Boccherini, Luigi (lwee'-gee bōk-ĕr-een'-ee), a highly gifted Italian composer of chamber music, of which he left a vast amount, and of masses, songs, cantatas, concertos, etc. An extremely melodious and pleasing writer. 1740–1805.

Bochsa, Robert N. C. (bōk'-sä), a composer and eminent harpist, 1789–1855. As a composer, "too prolific for his own fame." As a man, "irregular and dissipated to the last degree."

Boge (bō-jĕ). A bow for stringed instruments.

Boehm, Theobald, a famous flute-player at Munich, and inventor of the flute which bears his name. Born 1802. Author of a well known set of 32 studies for Flute.

Boieldieu, François Adrien (bwăl'-dû), born 1775 at Rouen. B. made his debut in Paris as an opera composer with "Famille Suisse" in 1797, which had a run of 30 nights. His famous "Califfe de Ba dad" was produced in 1798. "La Dame Blanche" 1825. This latter opera up to June 1875 had been performed 1,340 times. B. was the greatest master of French comic opera. He died in 1834.

Bolero (bō-lār'-o) A brisk Spanish dance, similar to the polacca. It is in 3-4 time, in eighth notes with two sixteenths on the last half of the first beat of the measure.

Bologna (bō-lōn'-yä). The seat of the earliest music school in Italy, founded 1482.

Bombardon, or **Bombard,** now applied to the lowest of the sax-horns. (See Bass-tuba.) 2. The name of a reed pedal-stop in the organ, generally of 32 ft., large scale, rich tone and frequently on a heavy wind pressure.

Bones, four pieces of the ribs of horses or oxen, held in the hands and struck together rhythmically, like castanets.

Boosey & Co., music publishers in London. Established about 1820.

Bordese, Luigi (lwee'-gee bōr-dā-sĕ), a light opera and song composer of the present time. Born in Naples in 1815.

Bordogni, Marco (bōr-dōn'-yē), one of the most celebrated singers and masters of singing of recent times. Born in Bergamo 1788, died 1856. Author of many songs, collections of studies for the voice, etc. For 32 years from 1824, professor of singing in the Paris Conservatoire.

Bourdon (boor'-dōn). An organ stop, usually of 16 ft. pitch, consisting of stopped wooden pipes, otherwise called "stopped diapason."

Bouche Fermee (Fr. boosh fār-mā'). The mouth closed.

Bottesini, Giovanni (jō-văn'-nee bōt-tĕs-see'-nee), a celebrated virtuoso contrabassist. Born in Lombardi 1823. Author of several successful operas, as well as quartettes, symphonies, etc.

Bourree (boor-rā). A dance of French origin, similar to the gavotte, but quicker, having only two beats to the measure. Found in suites.

Bow. Used to set in vibration the strings of the violin family. Consists of a stick of Brazilian lance-wood. From 175 to 250 hairs are put in a violin bow. The present form was perfected by Tourte near the close of the 18th century.

Bowing (bō-ing). The art of using the bow.

Boyce, William, Mus. Doc., an English composer of church music, odes, oratorios, a few pieces for the theatre, and a collection of standard music for the cathedral. 1710–1779.

Brabançonne, La (brä-ban'-son-nĕ). The national air of the Belgians, dating from 1830.

Brace. A vertical line for connecting the staves of music performed simultaneously in a score.

Brahms, Johannes (yō-hăn'-nes brăms), one of the greatest living composers. Was born at Hamburg, 1833. He was the son of a musician, and his education commenced early. B. has composed a large number of works, all of masterly workmanship, and they are rapidly becoming current throughout the musical world. They consist of very many songs (over 100), piano forte pieces, quartettes and other chamber music, variations, and two symphonies which have been received with enthusiasm wherever performed.

Branle, an old English dance.

Brass Band. A band furnished with brass instruments of the sax-horn family. The proper appointment of such a band requires:

BAND OF EIGHT.—1 E♭ Cornet, 2 B♭ Cornets, 2 E♭ Altos, 1 B♭ Tenor, 1 B♭ Baritone, 1 E♭ Bass.

BAND OF TWELVE.—2 E♭ Cornets, 2 B♭ Cornets, 3 E♭ Altos, 2 B♭ Tenors, 1 B♭ Baritone, 1 B♭ Bass, 1 E♭ Bass.

BAND OF SIXTEEN.—3 E♭ Cornets, 3 B♭ Cornets, 3 E♭ Altos, 2 B♭ Tenors, 1 B♭ Baritone, 1 B♭ Bass, 3 E♭ Basses.

The addition of oboes and clarinets transforms a "brass" band into a Military band, which see.

Brassin, Louis (brăs-sähn), one of the most noted piano virtuosos of the present time. Was born in Brussels in 1840. Was a student at Leipsic, and later teacher of piano at Stern's conservatory in Berlin. B. is a talented composer, and an exceedingly good interpreter of music, both old and new.

Bratsch. The German name for the viola, or tenor viol.

Bravura (Ital. brä-voo′-rä). Courage; bravery. A style of music in which *effect* is sought for.

Breit (Ger. brīt). Broad.

Breitkopf & Hartel, a Leipsic firm of music publishers, which on Jan. 27, 1869, celebrated its 150th anniversary, the business having descended from father to son.

Brendel, Dr. Karl Franz, musical critic and lecturer on the history of music in the Conservatory at Leipsic; succeeded Schumann as editor of the "Neu Zeitschrift fur Music." 1811–1868.

Breve, a note equal to two whole-notes (semibreves); not now used except in church music.

Bridge, the wooden contrivance used to support strings of stringed instruments, and to communicate their vibrations to the sounding-board.

Brio (Ital. bree′-ō). Spirit; vigor; force.

Brilliante (Ital. and Fr.) Brilliantly.

Bristow, Geo. F., director and music teacher in New York. Born 1825. Author of two symphonies, an opera, etc.

Brindisi (Ital. brin′-dee-see, *far brindisi*, to drink a health). A drinking song.

Brisson, François, a French composer of piano pieces.

Broken Chords, chords the tones of which are sounded separately instead of simultaneously.

Bronsart, Hans von, a distinguished pianist, a pupil of Kullak and Liszt, and music director at Hanover. Born 1830 in Königsburg. A talented composer, his concerto in F sharp minor having been much played by Bülow.

Bruch, Max (brūkh), one of the most eminent living German composers, especially in respect to large vocal works, such as his "Loreley," "Frithjof," "Odysseus," "Flight of the Holy Family," "The Lay of the Bell," etc. To this must be added his two violin concertos, a symphony, etc. Bruch is a master of the orchestra, an earnest and serious composer, highly gifted in melody no less than harmony, and withal a genius. B. 1838.

Buck, Dudley, born at Hartford, Conn., 1837. His studies in composition were mainly made with Julius Rietz at Leipsic and Dresden, where also he was an organ pupil of Schneider. His first "Motette Collection" was published in 1867, and marks an epoch in American church music. His second in 1871. Buck has also written very much church music for Episcopal choirs, and three important choral works: "Don Munio," the "46th Psalm," and last "Scenes from the Golden Legend," which gained the $1,000 prize at Cincinnati in 1880. He has also written several chamber compositions, overtures and two symphonies. Buck must be regarded as one of the most distinguished American composers. In 1871 he became organist at the Boston Music Hall. In 1875 he removed to Brooklyn, where he still resides.

Buffo (Ital. boof-ō). Comic.

Buelow, Hans Guido von (bü′-lō), the great pianist, born at Dresden, 1830. Became pupil of Liszt in 1851. Made his first concert journey in 1853. Since then resident in Berlin, Dresden, etc. Visited America in 1876. Bülow is one of the most learned musicians of the present day, a great conductor, and a pianist with no superior (except perhaps Liszt). B. has a prodigious memory, knowing by heart almost the entire classical literature of music. He is also a composer of important works.

Burden, a chorus or refrain in old songs.

Burgmueller, Norbert, born at Düsseldorf, 1810. Died in 1836. He left a symphony and several other works of decided value and promise.

Burla, Burlesca or **Burlesque,** a musical joke.

Burletta (Ital. būr-lĕt′-tä). A musical farce.

Burney, Charles, Mus. Doc., 1726–1814. A cultivated and genial Englishman, best known by his "History of Music," 1776–1789. Wrote before modern music was developed; it is no wonder, therefore, that his erudite work contains little of present value.

Burrowes, John F., London, 1787–1852. Best known by his piano-forte and thorough bass "Primers," two of the most successful and worst text-books ever made.

Busby, Thomas, Mus. Doc., a laborious English composer and writer of works about music, now forgotten. 1755–1838.

Butterfield, J. A., born in England, 1837. Author of popular songs and several dramatic pieces, "Belshazzar" 1871, "Ruth" 1875, "A Race for a Wife" 1879.

Buxtehude, Dietrich, a celebrated organist and composer, whose playing Bach went to Lübeck to hear. 1637–1707.

Byrd, William, a prolific English composer and publisher. 1538–1623.

C, the key note of the natural scale. It is the Ionic scale of the church modes. The name of a certain pitch (see "Pitch"). The sign of common time, 4-4.

Cabinet Organ, a reed organ. (This name is owned by the Mason & Hamlin Organ Co., who were the first to use it.)

Cabinet Piano, a small upright piano. The large upright pianos are sometimes called "cabinet grand."

Cabaletta (Sp. kä băl-ā′tä). A lively melody in triplet time and rondo form.

Cadence (from *cado*, to fall). The close of a strain or piece of music. Cadences are "perfect," "imperfect," "half" and "plagal." See Lesson iii.

2. Also the name of an old embellishment resembling the mordente.

Cadenza (Ital. kä-dănt′-zä). A more or less elaborate bravoura passage, introduced by a performer just before the close of a piece. In concertos, cadenzas are sometimes extended to several pages.

Cæcilia (sé-sĭl′-ïä). A German musical periodical founded by Gottfried Weber. 1824–1848. (See *Cecilia, St.*)

Ca Ira (sä ee-rä). The earliest of French revolutionary songs.

Calando (Ital. from *calare*, to descend). With decreasing force.

Caldara, Antonio (käl-dä′-rä), born at Venice 1678. Died 1768 (or 1736, date disputed). Wrote 69 operas and oratorios.

Califfe de Bagdad (Fr.) Comic opera in one act. Lib. by Saint-Just. Music by Boieldieu, 1800.

Callcott, John W., Mus. Doc., an English composer of glees, anthems, etc., and a musical grammar. 1766–1821

Calmato (Ital. kăl-mä'-tō). Calmed; quieted.

Calore (Ital. kăl-ō'-rĕ). Heat; warmth.

Camera (Ital. kam'-er-ä). Chamber, or room. Applied to compositions *(sonata di camera)* to distinguish them as secular.

Campanini, Italo (kam-pan-ee'-nee), the great tenor, born at Parma in 1846. Studied at Parma and Milan. Debut in leading characters in 1870. Knows the tenor roles of more than eighty operas.

Campanella (Ital. kam-pan-el'-la), a small bell. A piece of music suggesting little bells.

Canon (Grk.) A musical form in which a second voice exactly repeats the melody of another (called the antecedent) at any pitch. Canons are in unison (antecedent and consequent at the same pitch) in the octave, second, third, fourth, etc. Also in *contrary motion*, where the consequent repeats the antecedent backwards, and *inverted* (the ups and downs of the antecedent reversed).

Cantabile (Ital. kan-tä'-bil-ĕ, from *cantare*, to sing). In singing style.

Cantata (Ital. kan-tä'-tä), sung. A composition for voices with or without orchestra. Sung without action.

Cantate Domino (Lat. kăn-tä'tĕ dom'-ĭn-ō). "O sing unto the Lord," Ps. 98.

Cantilena (Ital. kăn-tĭ-lā'-nä). A short, song-like piece for voice or instrument. A ballad.

Canto (Ital. kan'tō), song. The melody. **Bel Canto,** beautiful song.

Cantor (Lat.) Precentor. The director of a choir.

Cantus Firmus (Lat.) The fixed melody. A subject to which counterpoint is to be added.

Canzona (Ital. kan-zō'-na). A song in a particular Italian style.

Canzonetta (Ital. kan-zō-net'-tä). A little canzona. A light and airy little song.

Capella (Ital. kä-pĕl'-lä). A chapel.

Capelle (Ger. kä-pel'-ĕ). See Kapell.

Capellmeister (Ger. mīs'-tĕr). See Kapellemeister.

Capo (Ital. kä'-pō). The head or beginning.

Capo tasto, or **Capo dastro** (Ital.) A small piece attached to the neck of a guitar to shorten all the strings in order to facilitate playing in difficult keys.

Capriccio (Ital. kä-prĭt'-zĭo), or **Caprice** (Fr. kä-prēs). A freak, whim or fancy. A composition irregular in form.

Capriccioso (Ital. ka-prit-zĭo'-zo). Capriciously.

Capuletti e Montecchi (Ital. kä-pool-lĕt'-tee ĕd mon-tăk'-kee). "The Capulets and the Montagues." Italian opera in 3 acts, from Shakespeare's Romeo and Juliet, by Bellini. Venice, March 12, 1830. A fourth act was added by Vaccai.

Carafa, Michele (kä-rä'-fä), a popular Italian opera and piano-forte composer. Born at Naples 1785. Made profes or of composition at the Paris Conservatoire in 1828. Died 1876.

Carcassi, Matteo (kär-käs'-see), an eminent guitar virtuoso. Born about 1792. Died in Paris 1853.

Carillon (kăr-ĭl'-lŏn), a chime of bells. A set of bells so arranged as to be played upon.

Carissimi, Giacomo (jak-ō'-mo kär-ees'-sĭ-mee), a celebrated Italian composer of church music and oratorios, in which he greatly improved recitative and accompaniments, and left many works deserving to be better known than they are at present. Born at Rome 1604. Died 1674.

Carlberg, Gotthold (gŏt'-hōld kärl'-bärg), a German teacher, conductor, editor and composer, residing in New York. Born about 1837. A sharp and rather sarcastic writer in excellent English.

Carnaby, Wm., Mus. Doc., an English composer of vocal music. 1772–1839.

Carnaval (Ital.) carnival. The title of a set of fantastic pieces of Schumann, op. 9.

Carnaval di Venise, a popular Venetian air, to which grotesque variations have been written by Paganini and many others.

Carter, Henry, an English organist living in New York. Born perhaps about 1840.

Carter, Thomas, an English composer of operas, a singer and pianist. 1735–1804.

Cary, Annie Louise, a celebrated contralto singer, born in Maine in 1846.

Catalani, Angelica (ăn-gĕl'-ĕ-kä kăt-ä-lä'-nee), a great singer born 1779. Died 1849. She had a soprano voice of great compass, purity and power, and prodigious execution.

Catch, a round for three or more voices, the singing of which was extremely fashionable in the reign of Charles II.

Catel, Charles Simon (kä-tel'), born 1773, died 1830. A French theorist, teacher of harmony, and composer of military music and operas. Best known by his treatise on Harmony.

Catgut, the name given to the material for certain strings. It is derived from the intestines of the sheep; never from the cat.

Cathedral Music, music composed for the English cathedrals.

Cavaillé (kav'-al-lĕ), a family of distinguished organ-builders in the South of France. The present representative of the name is Cavaillé-Coll, the distinguished Parisian organ-builder.

Cecilia, St., a young Roman lady of noble birth, a Christian and a martyr of the second century. She has been long regarded as the patron saint of music and musicians, although there is no authentic evidence of her having had any musical accomplishment whatever.

Celeste (Fr. sĕ-lest'). An organ stop or tremulous effect, produced by a set of reeds or pipes slightly lower than the true pitch.

Celtic Music was entirely melodic in character, no harmony being employed, except perhaps a drone (as in the bag-pipe). The scale consisted of five tones: Major, C d e g a; minor, A c e d g, and D e g a c. Several of the Scotch and Irish melodies, especially those in the minor keys, are of Celtic origin.

Cembalo (Ital. chem'-bal-ō). A dulcimer. The addition of keys made it Claviercembalo, which see.

Cembal d' Amore, "cymbal of love," an old form of the Clavichord, which see.

Cenerentola, La (Ital. chĕn-er-ān'-tō-la). An opera on the story of Cinderella by Rossini, librettō by Feretti. Produced in Rome, 1817.

Chaconne (Ital. *Chiaconna*). An obselete dance, probably of Spanish origin. It is in 3-4 time, moderately slow, and in form of variations. Bach's Chaconne from his 4th sonata for violin solo is a very celebrated example.

Chamber Music, is the name applied to all that class of music specially fitted for performance in a room, rather than in a large hall or church. The "chamber" quality refers chiefly to the serious and elevated character of the thought, and the consequent difficulty of finding a congenial audience.

Chanson (Fr. shăng-sŏng'). A little poem or song.

Chansonette (Fr. shan-son-ĕt'). A little chansonne.

Change, any order in which the bells of a chime are struck. 2. A change of key.

Chant, a musical utterance in definite pitch, the rhythm of which is entirely determined by the needs of the words.

Chant, Single, a chant, the music of which consists of but a single couplet. Each phrase consists of two parts, a chanting note and a cadence.

Chant, Double, a chant consisting of two couplets.

Chapelle (Fr. shăp-ell'), the chapel. Originally the musicians of a chapel; afterwards extended to include the choir and orchestra of a church, chapel or palace. See Kapelle.

Chappell, William, a learned English musician, born in 1809 in London. Author of "Popular Music in the Olden Time," etc.

Character of Keys, a supposed difference in the emotional effect of keys, which, if it really exists, is probably due to absolute pitch. C was pure, simple; D maj., the tone of triumph; E maj., joy, etc.

Characteristic Tones, the fourth and seventh of the key, because these tones determine the tonic.

Chasse (Fr. shăs), the chase, hunt. Applied to music imitative of the spirit or actual sounds of the hunt.

Chef (Fr. shĕf), chief. As *Chef d' attaque*, leader of the 1st violins in an orchestra.

Cherubini, Maria C. Z. S. (ker'-ŭ-been'-ee), an Italian composer born at Florence 1760. In 1822 he became Director of the Paris Conservatoire. Died 1842. C. was a prolific and talented composer in almost every department, but is best known by his treatise on "Counterpoint and Fugue," now superseded, and his favorite opera, "The Water-Carrier."

Chickering & Sons, an eminent firm of piano-makers, established in Boston, Mass., by Jonas Chickering 1823.

Chiming. A bell is said to be chimed when she is swung through the smallest part of a circle possible so as to make the clapper strike. Ringing tunes.

Chiroplast (kī'-ro-plăst). An apparatus invented by Logier in 1814, designed to facilitate the acquisition of a correct position of the hands at the piano-forte. The C. consisted in effect of a wrist-guide in two parallel bars, between which the wrist was moved, and finger-guides in thin plates of metal, confining each finger to the vertical plane over the particular key which that finger was to strike. Bohrer's "hand-guide" accomplishes a much better purpose.

Chladni, Ernst F. F. (klăd'-nee), a German philosopher, 1756-1827. One of the first investigators of sound, and the father of the modern doctrine of acoustics.

Chopin, François Frederic (shō'-păn), born in Poland March 1, 1809. Died 1849. See Chapters on Chopin.

Chorus, a body of singers. A composition to be sung by all the singers.

Chorale (kōr-ăl'). A sacred song in slow and sustained tones.

Choral Fantasia (kō-răl făn'-tă-sĭă). A composition of Beethoven's, op. 80, for piano solo, orchestra, solo quartette and chorus. 1808.

Choral Symphony, Beethoven's 9th symphony, in the finale of which a chorus is introduced. 1824.

Choralbuch (Ger. kō'-ral-būkh). A book of chorals.

Chorister, a choir singer, or leader.

Chord, a harmonic combination of tones, all related to the chief tone called the *root*. In consonant chords the root is the greatest common measure of the series of vibrations composing the chords. Dissonant chords have one or more intruding tones not related to the root. These afterwards retire in favor of (resolve into) the consonant tone or tones they displaced.

Choir, a body of singers. The part of a cathedral set apart for the performance of ordinary daily service.

Chorley, Henry F. (kōr'-ly), an English journalist, author and art-critic. 1808-1872. From 1830 to 1868 he was associated with the "Athenæum." Author of numerous sketches, vacation letters, novels, etc., and libretti.

Choron, Alexander E. (kō'-rŏn), a French teacher of music, especially singing, and author of numerous articles, prefaces, etc. 1771-1834.

Christus, an oratorio projected by Mendelssohn to form a trilogy with "Elijah" and "St. Paul." He finished only 8 numbers of it.

Christus am Oelberge, Christ on the Mount of Olives. Oratorio by Beethoven.

Chromatic, literally *colored*. The name given to tones intermediate between the tones of a key. Also applied to tones written with accidental sharps or flats.

Chromatic Scale, a scale composed of twelve equally separated tones in an octave. The scale produced by the keys of a piano-forte struck consecutively from left to right, or the reverse.

Chromatic Diesis (dī-ēē'-sĭs). A Greek interval equal to 27-26.

Chromatic Fugue, a fugue with a chromatic subject.

Chwatal, Franz Xaver, a prolific Bohemian composer of quartettes, symphonies, instruction books, etc. Born 1808.

Chrysander, Friedrich, the illustrious Handel scholar and editor of his works. B. 1826 at Lübthee.

Church, John, a large music publisher of Cincinnati. B. about 1830.

Ciaconna (Ital. tchä-kon'-na). A chaconne.

Cimorosa, Domenica (che-mŏ-rō'-zah), an Italian musician and composer of some 90 operas, the best of which is the *Il Matrimonio Segreto*. 1749-1801.

Cinque (Fr. singk). Five.

Cis (Ger. tsiss). C sharp.

Cittern, or **Cithera**, an instrument somewhat resembling the guitar. Of the greatest antiquity. Mentioned by Homer. Has wire strings, and is played with a plectrum.

Clapisson, Antoine Louis, an Italian composer, born 1808. Composer of 16 operas. D. 1866.

Claque (Fr. klăk). An organized body of hired persons distributed through a theater to create applause.

Clari, Giovanni (jō-văn'-nee klär'-ee), an Italian composer of church music. 1669-1746.

Clarinet, a musical instrument consisting of a small conical tube of wood about 24 inches long, with a trumpet-shaped bell. The tone is produced by a vibrating reed in the mouthpiece. It has a reedy quality, and about three octaves compass. Much used in orchestral scores and military music.

Clarke, John, Mus. Doc., an English composer of church music, songs, etc. 1770-1836.

Classical, a term used somewhat vaguely in music. See Chapter XXVI.

Clavecin (klăv'-ē-sĭn). The French name for harpsichord.

Clavicembalo (klăv'-ĭ-tchĕm-bä'-lō). Italian name for a harpsichord.

Clavichord, or **Clavier** (klăv'-ĭ-kord, or klăv-eer'). A keyed instrument, shaped like a square piano-forte. Strung with brass wire, vibrated by means of "tangents," instead of hammers.

Clef (klĕf), a key. A character written at the beginning of a staff to determine the pitch. The C clef represented middle C. The G clef represents the G next above middle C, and is now always written on the second line. The F clef, on the fourth line, represents F next below middle C.

Clementi, Muzio (mūd'-zio klem-en'-tee), An Italian pianist and composer. Born at Rome 1752. Died in England 1832. Clementi was one of the greatest pianists of his day, and the author of a set of studies, "The *Gradus*," etc., still indispensable to the virtuoso. He was author of many sonatas and other pieces, and his sonatas were highly prized by Beethoven. Clementi lived through the most memorable period in music. "At his birth Handel was alive; at his death Beethoven, Schubert and Weber were buried." His writings are characterized by great freshness, clearness and individuality.

Clemenza di Tito, La (klĕm-ĕn'-zä dee tee'-tō). "The Clemency of Titus," Mozart's 23d and last opera. 1791.

Climax, the summit. A point of culmination, in power or interest.

Col (Ital. kŏl), with, or at the same time with. As *colla parte*, with the part; *colla voce*, with the voice.

Coloratur (Ital. kol-or-ä-tūr'), coloration. Runs or embellishments introduced in singing.

Combination Tones, tones produced by the coincident vibrations of two tones sounding together. Thus e' and g' sounded together on a reed organ, produce middle C for a combination tone, which may be plainly heard.

Combination Pedals, pedals serving to draw or retire organ-stops, and thus change the "combination."

Come (Ital. kō'-mĕ), how, as. *Come sopra*, as above, etc.

Comes (Lat. kō'-mees), the companion. The "answer" in fugue. A name given to the subject when it answers in another voice.

Comic Songs, songs with ludicrous words.

Comettant, Oscar (kom-met-tan), a French composer, pianist and musical critic on *Le Siècle*. B. 1819. C. is an easy and humorous writer and a great traveler. Author of a few piano pieces and several books on musical or semi-musical subjects.

Comma, a minute interval, represented by the ratio 80-81. Thus, *e. g.*, if E be tuned four perfect fifths above 8-foot C, it will be exactly a comma sharper than the same E tuned two octaves and a major third above the same C.

Common Time, or 4-4, a measure consisting of four units, each written a quarter note. Primary accent on "one;" secondary accent on "three."

Commodo (Ital. kŏm-mō'-dō). Easily; comfortably.

Communion Service, a set of anthems for P. E church service.

Complementery Interval, that which added to any interval completes the octave. Inversion, is the change from an interval to its complement. Complements follow according to the two rows of figures here given, the sum of the names of any interval and its complement being *nine:*

1	2	3	4	5	6	7	8
8	7	6	5	4	3	2	1

Perfect intervals have perfect complements. All others go by contraries. Major, minor; augmented, diminished.

Compound Intervals, intervals greater than an octave.

Compound Stops, a name given to organ stops having several pipes to each key. See Mixture.

Compound Time, a measure composed of two or more simple triple measures. 6=3×2, 9=3×3, 12=3×4. See "Rhythm" in "Mason's Technics."

Composition, a musical work. The art of composing music.

Con (Ital. kŏn), with. **Con Brio,** with spirit.

Concert, a musical entertainment deriving its name from the concert of the musicians.

Concerto (Ital. kon-tshār -tō. Ger. *Concert,* kŏn-sairt). A solo piece for some instrument, with orchestral accompaniment. Classical concertos are written in sonata form.

Concertante (Ital.) In style of a concerto.

Concertini (kon-sur-tee'-nā). A portable instrument of the accordeon family. Is hexagonal in shape, a key-board at each end, and an expansive bellows between the two. Compass of three octaves, capable of great variety of effect.

Concerted Music, music in which several instruments take important parts.

Concert Meister (Ger. kon-sārt mīs'-tĕr). The leader of the first violins in an orchestra.

Concert Spirituelle (Gr. kon-sair spĭr-it-oo-ĕll'). Sacred concerts. A famous institution in France, consisting of "sacred" concerts on Sunday evenings in the opera house. From 1725 to 1791.

Concert Pitch, the pitch usual at concerts—slightly higher than the ordinary pitch. See "diapason."

Concone, Guiseppe (gwē sĕp'-pē kon-kō'-nĕ), a well-known Ital an composer of songs and exercises; best known by these and his duets. Born at Turin, 1810. D. 1861.

Concord, see consonance.

Conductor, director of a concert. It is the conductor's duty to study the score, correct the parts and see that they are clearly marked, beat time for the orchestra and chorus at rehearsal and performance, and generally be responsible for the due interpretation of the composer's intentions.

Consecutive Fifths, parallel progression of two voices at the interval of a fifth. Universally forbidden, except an imperfect fifth following a perfect.

Consecutive Octaves, parallel motion of two voices at the interval of an octave. Admissible when intended for strengthening a melodic phrase. The doublings which occur in the performance of a full score are unobjectionable if the four-part harmony is pure.

Consequent, the more or less exact imitation of an antecedent. The second or concluding section in a period. (See Lessons x, xi and xii.)

Con Sordini (Ital. kŏn sōr-dee'-nee). With mutes. See *Sordino.*

Conservatory, an institution for preserving and fostering musical culture. The principal conservatories in Europe are those at Leipsic, Stuttgart, Frankfort-on-the-Main, Paris, Berlin, etc.

Consonance, the agreeable relation of sounds. Consonance depends on the frequency of coincident vibrations in the consonant tones. The most perfect consonances are the octave 2-1, the fifth 3-2, the fourth 4-3, the maj. third 5-4, the minor third 6-5, etc.

Contra Bass, the double bass, the largest of the violin family. Also the name of a 16 ft. organ stop of metal pipes.

Contra Dance, country dance. An English dance, in 2-4 or 6-8 time, consisting uniformly of eight measure phrases. Derives its name from the dancers being arranged over against one another *(contre).* A series of five or six contredances form a QUADRILLE.

Contra Fagott (Ger.) The double bassoon.

Contralto (Ital.) The lowest female voice, distinguished by depth and fullness of the chest registers. The head register is commonly difficult of use.

Contrary Motion, a contrapuntal term signifying the movement of two voices in opposite directions, up and down.

Cor, or **Corno** (Ital. kor'-nō). A horn.

Cor Anglais (Fr. kŏr ăn-glā). English horn, a tenor oboe. It has a wailing and melancholy tone.

Corda (Ital. kor-dă), a string, or chord. **Una Corda,** one string; *i. e.,* with the soft pedal.

Corelli, Arcangelo (ar-kăn'-gel-ō kŏr-ell ee), an Italian violinist and composer, born 1653, died 1713. Author of many pleasing and melodic pieces for violin and string quartettes.

Cornet, a brass instrument of the sax-horn family, with three valves. Also an organ stop of the "mixture" family, which see.

Coro (Ital. kō'-rō). A chorus.

Cosi Fan Tutti (kō'-see fān toot-ee). An opera buffa in two acts, libretto by Da Ponte, music by Mozart. 1790.

Costa, Sir Michael (mik-ell kŏs'-tä), the celebrated English conductor, born at Naples in 1810. The composer of a number of operas. Costa became director of the Italian opera in London in 1833. Author of two oratorios, "Eli" and "Naaman," etc., etc.

Cotillon (Fr. ko-tĭl'-yŏn). A country dance.

Cottage Piano, an upright piano-forte.

Counterpoint, the "art of combining melodies," or of composing one or more independent melodies capable of serving as accompaniment to a given subject called the *cantus fermus.* See Lesson v. Double counterpoint is one which may be inverted in the octave, tenth, twelfth, etc., without giving rise to faulty progressions. The interval of the inversion gives the name to the counterpoint, as "of the octave," "of the 10th," "the 12th," etc. The best practical treatises on C. are those of Rucher, Lobe, and Dr. Bridges.

Counter subject, the principal counterpoint to the "subject" in fugue. Each voice on completing the subject takes up the counter-subject, while the answering voice takes the subject (or answer).

Couperin, François, called "Le Grande," a French composer of clavecin music, who exercised important influence on his successors. 1668–1733.

Coupler, a mechanical device for connecting the keys of two key-boards on an organ so that they may be played as one. The usual couplers are "swell to great," "choir to great" (played from "great"), "swell to choir" (played from "choir"), "swell," "great," and "choir to pedals" (played from pedals) There are also super-ortave and sub-octave couplers acting on another octave of the attached key-board.

Courante (Fr. koor-ănt', from *courir*, to run). A dance of French origin in 3–2 time, quick movement.

2. The Italian courante is more rapid, in running passages allegro or allegro assai in 3–8 or 3–4 time. The second movement in a *suite*.

Covent Garden Theater, in London, opened Dec. 7, 1732. Several times burnt and re-built. One of the two principal opera houses in London.

Cowen, Frederic Hymen, born at Jamaica Jan. 29, 1852. Author of several operas and many popular songs. Lives in London.

Cox and Box, a musical farce by Sir A. Sullivan.

Covered Fifths, an implied parallelism by fifths, produced by the progression of two voices to a perfect fifth by similar motion.

Cracovienne (Fr. krăk-ō'-vee-yăn). The national dance of the Polish peasantry around Cracow. It has a rather sad melody in 2–4 time, and is accompanied by singing.

Cramer, J. B. (krä'-mĕr), one of the principal founders of the modern piano-forte school, born at Mannheim Feb. 24, 1771. Lived mainly in London. Died in 1858. A prolific composer of sonatas, concertos, etc. Known now mainly by his famous "studies," though these are losing ground.

Cramer, Henri, a talented composer of light pieces, operatic potpourris, etc., for the piano-forte. Born 1818. Has resided chiefly at Frankfort-on-the-Maine and Paris.

Creation, The, an oratorio by Haydn. Produced 1798. An extremely elegant and melodious work, but neither "sacred" nor "sublime."

Credo (Lat. kre'-dō), "I believe." The creed. One of the movements in a mass.

Cremona, a town in Lombardy famous for its violin-makers, the Amati, which see; also Stradivari and Guarnerius.

2. Sometimes applied to an organ stop as a corruption of "krum horn."

Crescendo (Ital. krĕs-shĕn'-dō). Increasing (*i. e.*, in loudness). Indicated by *Cres.* or

Cristofori (kris-tō'-fō-ree), a harpsichord maker at Padua, the inventor of the piano-forte. B. 1651, d. 1731.

Croft, William, Mus.Doc., an English composer and organist of the Chapel Royal. 1677–1727. Buried in Westminster Abbey. Distinguished for his anthems.

Crooks, short pieces of tubing for insertion between the mouthpiece and body of a horn, to lower the pitch by lengthening the tube.

Croisez, Pierre (pee-ăr' krois-sā'), a French composer of parlor pieces, lessons, etc. B. 1814.

Crotch, William, Mus. Doc., English composer, principally of church music and occasional "odes." Also of an oratorio, "Palestine." 1775–1847.

Crotchet, old English name of the quarter note.

Crown Diamonds, opera of Auber, 1841.

Cruvelli, Jeanne, a celebrated dramatic soprano, whose debut took place at Venice 1847.

Crwth (krooth). A Welsh instrument of the violin family, 22½ inches long, 10½ to 9 inches wide, and 2 inches high. Very ancient. Played as late as 1800.

Csardas (tschär'-dăs). A national dance of Hungary, in two movements, an andante and allegro. Liszt's Hungarian Rhapsodies are founded on old csárdás.

Curschman, Karl F., born at Berlin, June 21, 1805. Died 1841. A popular song-writer.

Curwen, Rev. John, the great educator and apostle of the Tonic Sol-Fa method of singing. Was born at Heckmondwike in Yorkshire, Nov. 14, 1816. He was educated for the ministry, but in 1844 his attention was attracted by Miss Glover's school at Norwich, and he set about elaborating the system of the Tonic Sol-Fa (which see). Its success was wonderful, and in 1862 he established the T. S.-F. College for the education of teachers. Mr. Curwen's labors had the effect of introducing hundreds of thousands of singers in England to the oratorios and cantatas of Mendelssohn, Handel and Bach, who otherwise would never have known them. He was essentially an organizer and teacher. Died May 30, 1880, in London.

Czar und Zimmerman, Czar and Carpenter, opera of Lortzing, founded on the story of Peter the Great. 1854.

Cymbals, a Turkish instrument of percussion, consisting of two thin circular metal plates.

Cyclic Forms, such as the suite, sonata, cantata, etc. See Lessons xvi and xxvi.

Cyther, see Zither.

Czerny, Karl (tchär'-nĭ), an excellent piano-forte teacher and composer at Vienna. 1791–1857. Among his pupils were Beethoven's nephew and Franz Liszt. He was modest and simple in his manner of life, and gentle in manners. C. composed an immense amount, little of which has artistic value. His once famous "studies" are rapidly falling into disuse. They do not prepare for the romantic school of piano-forte music, nor even for Beethoven.

D, key of, consists of the tones D, E, F sharp, G, A, B, C sharp, D.

Da (Ital. dä, also compounded with the article *dal*, *dalla*), from, from the, through, etc. **Da Capo**, from the beginning.

Da Capo al Fine (dä kä'-pō äl fē'-nĕ), from the beginning, ending at the word *Fine*.

Dactyl (dăk'-tĭl). A poetic foot (— ⏑ ⏑). Ex.: Brightest and | best of the | sons of the | morning ⏑ |.

Dactylion (dăk-tĭl'-ĭon). An apparatus designed for strengthening the fingers in piano practice, invented by Henri Hertz, but now disused. It consisted of a wooden bar parallel with the keys, and from this were suspend, by elastic bands, rings through which the fingers were passed, so that in pressing the keys increased force had to be employed in order to overcome the pull of the elastic cords.

Dal Segno (Ital. däl sän'-yō). From the sign; *i. e.*, return to the sign 𝄋 and repeat as far as the word *Fine*.

Dame Blanche, La (däm blänsh), The White Lady. Opera comique in 3 acts by Boieldieu, the libretto by Scribe, founded on Scott's "Monastery." 1825. Played the 1000th time Dec. 16, 1862.

Damp, to extinguish a vibration by pressing upon the string.

Dampers, cushions of felt resting on the strings of the piano-forte in order to prevent vibration. When a key is pressed the corresponding damper rises; when the key returns to its place the damper falls on the string and extinguishes the tone.

Damper Pedal, or simply Pedal or Ped., a mechanism in the piano-forte, commonly but improperly known as "loud pedal," which raises all the dampers at once, thus allowing the vibrations of the strings to continue until gradually extinguished by the resistance of the particles.

Dance Music, music to dance by, or to suggest dancing. All musical forms, except recitative, had their origin in dances or songs.

Dannreuther, Edward (dän-roit'-er), born at Strassbourg Nov. 4, 1844. When 5 years old moved to Cincinnati, O. Began his studies under Dr. F. L. Ritter, and continued them brilliantly at Leipsic, where he held all the scholarships. Settled in London in '64, where he "holds a high position as piano-forte player, teacher, littérateur, lecturer, and a strong supporter of progress in music." D. translated Wagner's "Music of the Future."

David, Felicien (dä'-veed), one of the most prominent French composers. Born at Cadenet in 1810. Died Aug. 29, 1876. David was laborious rather than gifted. His most successful work was his "Desert" 1844, an "ode-symphony," a descriptive piece in three parts, partly vocal and partly instrumental. His other greatest works are "Lalla Rookh" and a popular comic opera, "La Perle du Brasil" 1851.

David, Ferdinand, the celebrated violin teacher at Leipsic. Was born Jan. 19, 1810, and died 1873. D. was a great friend of Mendelssohn, and was by him appointed concertmeister of the Gewandhaus orchestra in 1836, a position he held until his death. As a teacher David was strict but inspiring. Among his pupils are nearly all the prominent violinists of the present day, foremost of them, of course, being Joachim and Wilhelmj. As a virtuoso he was one of the most solid, and as a leader he had the rare quality of holding together and animating the orchestra. D. edited with additional marks of expression and traditional *nuances* almost the entire classical repertory for the violin (Edition Peters). "He was particularly fond of intellectual pursuits, was eminently well-read, full of manifold knowledge and experience."

Davidde Penitante, Il, a cantata for three solo voices, chorus and orchestra, by Mozart, 1785.

Davidsbuendler (dä'-vĭds bĭnd'-ler). An imaginary association of Schumann and his friends, banded together against pedantry, "old-fogyism" and stupidity in music.

Day, Alfred, M. D., author of an important theory of Harmony, proposing considerable changes in its terminology, some of which have since been accepted. London. 1810-1849.

De (Fr. dŭ), or **d'**, of.

Deborah, an oratorio of Handel's. 1733. No less than 14 of its airs and choruses are transferred from other works of Handel.

Debutant (Fr. dā'-bü-tähn). One who makes a first appearance.

Debut (Fr. dā'-bū). A first appearance.

Decani (Lat. dā-kä'-nee). Used in antiphons to designate the singers on the Dean's side of the choir, which in a cathedral is the south side.

Deciso or **Decisamente** (Ital. dĕ-see'-sō or dĕ-see-sa-men'-te). Determined; decided.

Declamando (Ital. dĕk-lä-man'-dō). In declamatory style.

Declamation, the delivery of text with suitable emphasis and intelligence.

Decrescendo (Ital. dā-krĕ-shän'-dō). Decreasing; with gradually diminishing force.

Degrees, of the Staff, eleven in number, viz.: the five lines and six appertaining spaces.

Degrees in Music, are two, Bachelor and Doctor. The former is conferred only on examination and proof of fitness. (See Bachelor.) Doctor is also conferred on examination at Oxford and Cambridge, but in this country as an honorary distinction.

Dehn, Siegfried Wilhelm (dän), a teacher of harmony, musical writer, and editor of many of Bach's works. Born at Altona 1796. Died at Berlin 1858.

Deliberato (dā-lee'-bā-rä'-tō). Deliberately.

Delioux, Charles (dĕl'-ĭ-oo). A French pianist and composer.

Delicato or **Con delicatezza** (dĕl-ĭ-kä'-tō or dĕl'-ĭ-kä-tĕd'-zä). Delicately, or with delicacy.

Demi-semi-quaver, a thirty-second note.

Deppe, Ludwig (lood'-vĭg dĕp'-pĕ), a distinguished conductor and teacher of music, and especially of the piano-forte, concerning which he holds many new theories, or, as his enemies think them, "hobbies." Born Nov. 7, 1828.

Des (Ger.) D flat.

Destra (Ital.), right. **Mano destra,** the right hand.

Dettingen Te Deum (det'-ĭn-gen), written by Handel to celebrate the victory at Dettingen, 1743.

Deus Misereatur, "God be merciful unto us," Psalm lxvii.

Deux Journees, Les, comedy lyric in 3 acts. Music by Cherubini. 1800. Known in Germany as "Der Wasserträger," and in English "The Water-Carrier." Beethoven thought the book of this opera the best in existence.

Devrient, Eduard Phillip, a distinguished baritone-singer and musician, and a particular friend of Mendelssohn. Born at Berlin 1801.

Devil's Opera, in two acts. Music by G. A. Macfarren. 1838.

Diabelli, Anton (dee'-ä-bĕl'-lĭ), head of the firm Diabelli & Co., music publishers in Vienna, and composer of piano-forte and church music. Born at Salzburg Sep. 6, 1781. Died 1858.

Diamants de la Couronne, Les, "The Crown Diamonds," comic opera in 3 acts. Words by Scribe, music by Auber. 1841.

Diapason (dī-ă-pā'-son). Originally meant through an octave. In French it means "standard of pitch." In English, the name of the most important stop in an organ. (See Organ.)

Diatonic, "through the tones," *i. e.*, through the tones proper to the key without employing chromatics. Applied to scales and to melodies and harmonies.

Dibdin, Charles, an English actor, singer, and prolific composer of popular stage pieces, among which are some 60 operas, etc. 1745–1814.

Dictionaries of Music. The best are the large German *Conversations-Lexicon* of Mendel (11 vols.); "*Biographie Universelle des Musiciens*," by J. L. Fetis (8 vols. 8 vo.), and Grove's "Dictionary of Musicians" (2 vols. large 8 vo., Macmillan & Co., 1879-80), to which the present summary is largely indebted.

Diesis, a very small interval, about an eighth of a tone. Its ratio is 125–128. It occurs between two tones, one of which is tuned a perfect octave to a given bass, and the other three perfect major thirds above the same bass.

Dies Iræ (dē-āz ē-rā). "Day of Wrath," a celebrated old Latin hymn, which is the second number in the Mass for the Dead.

Dilettante (Ital. deel-a-tănt'-a, from *delitare*, to love). One who feels an especial interest in an art without making it his principal business. Also used in an unfavorable sense, of one who *pretends* to a considerable knowledge of an art which he has never learned.

Diminished Intervals, those derived from minor or perfect intervals by chromatic diminution; *e. g.*, perfect fifth, C G; diminished fifth, C G♭.

Diminution, a term used in counterpoint to denote the repetition of a subject in notes of less value, as halves by quarters, etc.

Diminuendo (Ital. dim-in-oo-ăn'-dō). Diminishing in power.

Dinorah (dee'-nŏ-rä). The Italian title of Meyerbeer's opera, otherwise known as "Le Pardon de Plœrmel," in 3 acts. 1859.

Direct, a mark formerly used at the end of a page in music to warn the player of the first note over the leaf.

Direct Motion, motion of parts in harmony in similar direction.

Dis (Ger.) D sharp.

Discant, originally the counterpoint sung with a plain song. Thence the upper voice in part music. In earlier English, *air*.

Discord, the inharmonious relation of sounds. D. depends on the want of common measure between the two sets of vibrations producing the discord. D. and dissonance are often used as synonymous, but not properly. The latter is a discord properly introduced and resolved.

Dissonance, a discord. A combination of notes which on sounding together produce *beats*. (See Discord.)

Dissoluto Punito, Il Ossia il Don Giovanni. Full title of Mozart's famous opera now known by the last part of its name. See *Don Giovanni*.

Dittersdorf, Karl Ditters von, a distinguished violinist and prolific composer of operas, popular in their day, and an intimate friend of Glück and Haydn. Born at Vienna, 1739. Died 1799.

Divertimento (Ital. dee-vär-tee-män'-tō). Divertisement. A name given by Mozart to 22 suits of pieces, ranging from 4 to 10 movements each, for strings, wind and strings, and various chamber combinations.

Divertissement (Fr.) The same as the preceding. Applied to a kind of short ballet; also to potpourris.

Divise (Fr. dĕ-vee'-sā). Divided. Used in scores where the 1st violins or soprani are divided into an upper and lower part.

D Major, a key containing the tones D, E, F sharp, G, A, B, C sharp, D.

D Minor, a key containing the tones D, E, F, G, A, B♭, C sharp, D. The relative minor of F major.

Do (dō). The syllable applied to the first tone of the scale in sol-faing.

Doctor of Music, the highest honorary degree in music. The candidate at Oxford or Cambridge must pass an examination in Harmony, Eight-part Counterpoint, canon and imitation in eight-parts, Fugue, Form, Instrumentation, Musical History, a critical knowledge of the scores of the standard works of the great composers, and so much of the science of Acoustics as relates to the theory of Harmony. An "Exercise" is required in advance, which may be sacred or secular, in good eight-part fugal counterpoint, with accompaniments for full orchestra, of such length as to occupy from 40 to 60 minutes in performance. After passing the previous examination the candidate must have his composition publicly performed with orchestra and chorus in Oxford or Cambridge at his own expense, and deposit the MS full score in the library of the Music School. The fees amount to about £20.

Dohler, Theodor (dŭh'-lĕr), of a Jewish family, born at Naples 1814. Died at Florence 1856. An accomplished pianist and composer of salon music.

Doigte (Fr. doig'-tā, *doigter*, to finger). Fingered; *i. e.*, the proper finger-application marked.

Dœring, Karl Heinrich (dŭ'-ring), an eminent composer and pianist of the present time. Born 1834 at Dresden. D. is author of pieces in various departments; piano pieces, masses, songs, and articles about music.

Dolby, see Sainton-Dolby.

Dolce (Ital. dōl'-chĕ). Sweetly. Also the name of an extremely soft 8 ft. string-toned organ ston.

Dolcissimo (Ital. dōl-chees'-ĭ-mō). Superlative of the preceding.

Dolente (Ital. dō-lān'-tĕ, also *dolentamente*, *dolentissimo*, *con dolore*, *con duolo*, all of which mean substantially the same thing). In a plaintive, sorrowful style; with sadness.

Doloroso (Ital. dō-lor-ō'-sō). Grievingly.

Dom Choir (dōm). The choir of the dōm or cathedral church. The three celebrated evangelical choirs of this name in Germany, are those of Berlin, Hanover and Schwerin.

Dominant (dŏm'-in-ant). Ruler. The name now given to the fifth tone of the key, counting upwards from the tonic. The D. is the key next in importance after that of the tonic, and is the one into which modulation is first made.

Domino Noir, Le (dŏm'-in-ō nwar). The Black Domino. Opera comique in 3 acts. Words by Scribe. Music by Auber. 1837.

Donizetti, Gætano (gä-tä'-nō dŏn'-ĭ-zĕt'-tĭ), one of the most distinguished Italian composers of light operas. Born at Bergamo 1798. Died 1848. D. was a composer highly gifted with melody and with sparkling sentiment, as well as with a certain amount of dramatic ability. His success was early and decided, and lasted all his life. His principal operas were "Anna Bolena" 1831, "Elisir d'Amor" 1829. "Lucrezia Borgia" 1834, "Lucia di Lammermoor" 1835, "Belisario" 1836, "Poliuto" 1838, "La Fille du Regiment," 1840, "La Favorita" 1842, "Linda de Chamounix" 1842, "Don Pasquale" 1843.

Don Carlos. 1. Opera seria in 3 acts, by Costa, 1844.
2. Grand opera in 5 acts, by Verdi, 1867.

Don Giovanni (dŏn jō-văn'-ee, in German, "Don Juan"). Opera buffa in 2 acts by Mozart. Produced at Prague Oct. 29, 1787. (The overture written the night before.)

Don Pasquale (păs-kwäl'-ā). Opera buffa in 3 acts, by Donizetti, 1843.

Don Quixote (kē-hō'-tā). Comic opera in 2 acts, by G. A. Macfarren, 1846.

Donna del Lago, La (lä-gō). The Lady of the Lake. Opera in 2 acts. Music by Rossini, 1819.

Doppel Schlag (Ger.) A Turn, which see.

Doppio (Ital.) Double; *e. g.*, *doppio movimento*, at double the movement—twice as fast; *doppio pedale*, with pedals doubled.

Doppel Flote (Ger. dop'-pĕl flût'-ā). Double flute. An organ stop composed of wooden stopped pipes with two mouths.

Doric Mode, or **Dorian,** a church mode from D to D in naturals. Many old German chords are written in this key, as "Vater unser," "Wir glauben all," etc.

Dorn, Heinrich (Ludwig Edmund), a musician of the present in Germany. Born at Künigsberg, Prussia, Nov. 18, 1804. Dorn is one of the first conductors of his day, a melodious composer of operas (10 in number), many symphonies, overtures, piano-forte pieces, etc.

Dot, a point placed after a note to indicate that its length is to be increased one half. A second dot adds half as much as the first.

Double Dot, two dots after a note, adding three-fourths to its value.

Double Bar, two lines, or one heavy line, across the staff to indicate the end of a strain, or of line of text in church music. The double bar does not properly have any reference to measure.

Double (Fr.) A turn. Also an old name for variation.

Double Bass, the violon, the largest of the violin family.

Double Chorus, a chorus for two choirs and eight-parts; as, *e. g.*, in Handel's "Israel in Egypt."

Double Concerto, a concerto for two instruments at once.

Double Flat, *bb*, two flats before the same note, representing a depression equal to two semi-tones, B*bb* being the same on the piano as A natural.

Double Fugue, a fugue on two different subjects which are afterwards combined and worked together.

Double Mouthed, an organ pipe having two mouths, in front and rear.

Double Tonguing, a method of articulating applicable to flutes and cornets. Effective in staccato passages, but requires long practice.

Double Sharp, *x*, a character representing a chromatic elevation equal to two semi-tones.

Dowland, John, Mus. Bac., an English composer and musician, author of many books of songs and airs. 1562–1626.

Down Beat, the downward motion of the hand in beating time, marking the beginning of the measure.

Dragonetti, Domenico (dō-mĕn-ee-kō drag-on-nĕt'-tee), one of the greatest known performers upon the double bass. Born at Venice in 1755. A friend of Haydn, Beethoven, Sechter, the theorist, etc. D., at the age of 90, headed the double basses at the Beethoven festival at Bonn, in 1845. Died in London, 1846.

Drama, a play for the stage.

Drammatico (It.) In dramatic style; *i. e.*, with forcible and effective expression.

Drei (Ger. drī). Three.

Dressel, Otto (drā-sĕl), a refined and elegant pianist and highly cultivated and poetical musician, born at Andernach-on-the-Rhine in 1826. He made his higher studies with Fr. Hiller in Cologne, and Mendelssohn at Leipsic. Came to Boston 1852, where he has ever since resided, and where his influence has been highly important. Has composed much piano-forte music, as well as songs, chamber quartettes, etc.

Dreyschock, Alexander (drī'-shŏk), born at Zachi, in Bohemia, Oct. 15, 1818. Died in Venice 1869. Dreyschock was an extremely correct and remarkably brilliant virtuoso pianist. He traveled throughout Europe, giving concerts with great success, for about twenty years, after which he settled at Prague as a teacher. Among his American pupils were Nathan Richardson (about five years), and Wm. Mason (one year).

Droit (Fr. drwät). Right. *Main droite*, right hand.

Drone, the name given to the three lowest pipes of the bag-pipe, which sound continually while the instrument is being played. They usually give two octaves of the key-note D, and the fifth A.

Drouet, Louis F. P. (droo-ā), one of the most famous flute-players and composers for the flute. Born at Amsterdam 1792. Died 1873.

Drum. Drums are of several kinds; (1) a single skin on a frame or vessel open at bottom, as the Tambourine, Egyptian drum, etc.; (2) a single skin on a closed vessel, as Kettledrum; (3) two skins, one at each end of a cylinder, as the side-drum, snare-drum, etc.

D String, the third open string on the violins, the second on tenors, violoncellos, and three-stringed double basses, and fourth on the guitar.

Duet (dū-ĕt′). A piece of music for two performers.

Duetto (Ital. du-ĕt′-tō). A duet.

Duettino (Ital. dū-ĕt-ee′-nō). A little duet.

Dulciana (dūl-sĭ-ăn′-ă). An organ stop of a sweet, string-like quality of tone. In the great or choir organ for accompanying solos in the swell.

Dulcimer, a trapeze-shaped instrument of about three feet in greatest width, strung with fine brass or iron wires, from three to five wires to each note. Its compass was 3½ octaves, and it was played by means of small hammers held one in each hand. The D. is the prutotype of the piano-forte.

Dulcken, Madame Louise (dūl′-kĕn), a great piano-forte player, sister of Ferdinand David, born at Hamburg, March 20, 1811. Was pupil of Grund. Married in 1828, and removed to London, where she resided the rest of her life. She was "an executive pianist of the first order, with remarkable brilliancy of finger, an intelligent and accomplished woman, and a very successful teacher." Queen Victoria was one of her pupils. Died April 12, 1850.

Dulcken, Ferdinand, son of the preceding, born at London about 1837. Taken by Mendelssohn to Leipsic at an early age, where he was educated under the immediate supervision of Mendelssohn and his uncle, Fer. David. Dulcken is a good pianist, a superior accompanist, a good conductor, and a remarkably talented composer and arranger.

Duo (Ital. dū′-ō). Two, hence a duet.

Duo Concertante (kŏn-tsher-tăn′-tĕ). A duo in which each part is alternately principal and subordinate.

Dupont, Auguste (dū-pŏnt′), a prominent Belgian piano virtuoso and composer. Born 1828. Since 1853 professor of piano in the Brussels Conservatorium. Author of string quartettes, piano trios and sonatas, études, salon pieces, etc.

Duprez, Gilbert (dū-prā′), a famous tenor in Paris, 1825–1849, and professor of singing at the Conservatoire, 1842–1850. Born 1806.

Durchfuehrung (Ger. dūrk-fee′-rūng). Carrying out, or elaboration of motives. See Lesson xv.

Dur (Ger. dūr). Hard. German name of the major mode.

Dussek, J. L., one of the most renowned pianists and composers of the latter part of the 18th century. Born at Czaslau 1761. Died 1812. Author of many elegant pieces for the piano.

Dux (Lat. dŭks). The subject in fugue.

Duvernoy, Charles, a French composer and elementary teacher in the Conservatoire. B. 1820.

Duvernoy, J. B., a well known music teacher and piano composer in Paris, author of many studies, an elementary school, etc.

Dykes, Rev. John B., Mus. Doc. (dīks, 1823-1876. Author of several services and hymn tunes. Vicar of St. Oswald, Durham, Eng.

Dwight, John S., one of the most cultivated and in fact for many years the leading musical critic of America, was born in 1820. Graduated at Harvard. Was one of the members of the "Brook Farm" community, and in 1852 founded his *Journal of Music* in Boston, which he still edits, and which has been perhaps the most powerful single agent in awakening a love of music in this country. Mr. Dwight is a highly cultivated gentleman, and was educated for the pulpit; has also evinced the possession of decided poetic ability.

Dynamic, relating to force, or power. The dynamic degrees' range from pp., the softest possible, to ff., or as loud as possible.

E (Ital. ā), or, before a vowel, Ed, and. Also the name of a pitch, which see.

Ear for Music, the ability to recognize and remember modulated successions of sound.

Eberl, Anton (ā′-berl), a distinguished pianist and composer, contemporaneous with Beethoven, and friend of Glück and Mozart. Born at Vienna 1766. D. 1807. Author of operas, symphonies, sonatas, etc., all more or less successful in their day, but now forgotten.

Echo, the reflected repetition of a sound.

Echo Organ, an obsolete contrivance for securing soft effects in organ-playing. The pipes of one manual were enclosed in a box, thus giving a soft and distant effect. The addition of moveable shades or shutters, giving the power of crescendo or decrescendo, produced the *swell* organ.

Eckert, Karl (ĕk′-ĕrt), violinist, pianist, composer and conductor. Born at Potsdam 1820. Studied with Mendelssohn. Composed an oratorio, "Judith" 1841. In '51 accompanied Sontag in her tour through this country. At present head director at Berlin, in which capacity he is distinguished.

Eclat (Fr. ā-klä). A burst of applause. Expressions of approbation.

Eclogue (ĕk-lōg). A poem or song of a simple or pastoral nature. An idyl.

Ecole (Fr. ĕk-kōl). School.

Eccossaise (Fr. ĕk-kăs-sāz′). In the Scotch style. A dance originally in 3-2 or 2-4 time, accompanied by the bag-pipe. In modern form it is a species of contredance in quick 2-4 time.

Eddy, Henry Clarence, an eminent organ virtuoso and musician, head of the Hershey School of Music, in Chicago. Born 1851 in Greenfield, Mass. Pupil of Dudley Buck and later of Haupt, of Berlin. Mr. E. has performed the unprecedented feat of 100 consecutive programmes of organ music, *without repetitions.*

E dur (Ger.) The key of E maj.

Egmont. Beethoven's music to Gœthe's tragedy of that name. An overture, 2 sop. songs, 4 entr'acts, Clara's death a melodram, and a finale—10 numbers in all, op. 84. 1809.

Egghard, Julius, pseudonym of Count Julius von Hordegan, a talented virtuoso pianist and composer of parlor pieces for the piano. B. 1834 at Vienna. Pupil of Czerny. Died 1867.

Eguale (Ital. ā-gwä'-lĕ). Equal; even; alike.

Egualment (Ital. ā-gwäl-mān'-tĕ). Equally, evenly.

Ehlert, Louis (ā'-lert), pianist and composer, but chiefly known as a cultivated critic and writer upon music. His "Letters upon Music" (1859, translated by F. R. Ritter, and re-printed by Ditson, 1870) contain notices of the chief musicians and their works, and picturesque observations upon them. Also composer of symphonies, etc. B. 1825.

Ehrlich, Heinrich (hīn'-rĭk ār'-lĭk), a distinguished pianist, teacher and writer, born 1824. Since about 1858 he was the first teacher of piano in Stern's Conservatory in Berlin. As a player, is distinguished for his Beethoven interpretations. Is also the author of several successful novels of a semi-musical character.

Eichberg, Julius (īkh'-bärg), a distinguished violin virtuoso and teacher, head of the Boston Musical Conservatory (1867), and for many years principal of musical instruction in the Boston public schools. E. is author of two operas, "The Doctor of Alcantara" and "Rose of Tyrol," both of which are often given; but is most celebrated for his success as a teacher of the violin, in which he is one of the greatest. Born 1828 in Düsseldorf.

Eisenhofer, Franz X. (īs'-sĕn-hō'-fĕr), a German song-writer, 1783-1855. Is most distinguished for his songs for male voices and cantatas for the same, of which he generally wrote the words himself.

Eine Feste Burge (īne fĕs'-tĕ būrg). "A sure defense," Luther's version of Ps. xlvi. Hymn written 1530. Tune probably 1538. The form now in use is that given by Bach in several cantatas.

Eisfeld, Theodore, for many years one of the leading musicians in New York. Born 1816 in Wolfenbüttel. Came to New York in 1848.

Eisteddfod (Welsh, ĕs-tĕt'-ĕ-vŏd). "Sitting of learned men." Musical and literary festivals held by the Welsh in all parts of the world; originated in the triennial festivals of the Welsh bards in 1078.

Elegante (Fr. ĕl-ā-gän'-tĕ). Elegantly, tastefully.

Elegy (Ital. *elegia*, Fr. *élégie*). A poem of sad and touching character, generally commemorative of some lamented decease. A piece of music in similar vein.

Elevation, a voluntary suitable for use at the elevation of the Host.

Elevatezza (Ital. ĕl-ĕ-vä-tād'-zä). Elevation, sublimity.

Elijah, an oratorio by Mendelssohn, first produced at the Birmingham Festival, Aug. 26, 1846.

Elisa, *ou le Voyage au Mont Bernard,* opera in 2 acts. Music by Cherubini. 1794.

Elisir d' Amore (ā-lee'-sĕr dăm-ōr'-ĕ). "The Elixir of Love," opera in 2 acts by Donizetti. 1829.

Ella, John, an English violinist, founder of the "Musical Winter Evenings," and originator of "analytical programmes." Author of a memoir of Meyerbeer, and "Musical Sketches." B. 1802.

Elson, Louis C., born at Boston, Mass., 1848, of German parents. Studied with Karl Gloggner, Castelli, Kreissmann, and others. Is a successful teacher of piano and singing at Boston, a musical critic, poet and litterateur.

Elvey, Sir George J., Mus. Doc., born 1816. A composer of church music in England.

Embouchure (Fr. äm'-boo-shur). The part of a musical instrument applied to the mouth. Hence used to denote the disposition of the lips, tongue, etc., in producing a tone.

Emerson, L. O., a well known teacher of music, conductor of conventions, and author of 35 successful books of psalmody, chorus collections, anthem books, a method for voice, for organ, etc. Born at Parsonsfield, Me., Aug. 3, 1820.

E Moll (Ger.) The key of E minor.

Emperor Concerto, a title gratuitously bestowed on Beethoven's concerto in E flat, op. 73. 1809.

Emperor's Hymn, music by Haydn, also used as theme for variations in his quartette, op. 76, No. 3.

Empfindung (Ger. ĕmp-fĭn'-doong). Sensation.

Encke, Heinrich (ĕnk'-ĕ). A talented pianist, arranger and composer, pupil of Hummel. B. 1811. Died at Leipsic, 1859.

Encore (Fr. ong-kōr). Again; used for demanding repetitions in concerts.

Engedi (ĕn-gā'-dee). See "Mount of Olives."

Energia (Ital. ĕn-erd-jee-ä) Energy.

Energico (Ital. en-ār'-jee-kō). With energy.

Engel, David H. (ĕng-gĕl), organ virtuoso and composer in Germany. B. 1816.

Engel, Gustav, a distinguished teacher of singing in Berlin. B. 1823. E. is also a writer of musical works and on philosophical subjects.

Engel, J. Karl, musical conducter and composer in Berlin, and composer of dances, marches, etc. B. 1821.

English Opera. Opera by English composers. Or, (2) opera in English.

English Horn, the tenor oboe in F.

English Dances, contredances, ballads, hornpipes, etc.

English Horn, a species of oboe a fourth or fifth lower than the common oboe. See *Cor Anglais.*

English Fingering, called also American fingering, see Fingering.

Enharmonic (ĕn'-har-mon'-ic). The relation of pitch between tones having different names but sounding alike on tempered instruments; C sharp and D flat, F flat and E, etc.

Enharmonic Organ (or "perfectly tuned"). An organ invented by Messrs. Alley & Poole, of Newburyport, Mass., about 1848, so constructed as to play in perfect tune in all keys. It contained 48 tones to the octave. Is described in Silliman's *American Journal* about 1850. Was practicable in plain music.

Enharmonic Scale, the name of an imaginary, or at least undetermined, scale employing enharmonic intervals.

Enharmonic Modulation, a change of key involving an enharmonic change of chords.

Ensemble (Fr. on-säm-bl). Together; the whole. The total effect of the combined forces.

Entree (Fr. ohn-trā'). The entrance; introduction.

Entfuehrung aus dem Serail (ĕnt-fee'-rūng ous dem sär-il'). A comic operetta in 3 acts by Mozart. 1782.

Erard, a famous family of piano and harp-makers in Paris, established 1777, when Sebastian Erard made the first piano-forte ever made in France.

Eolian, see Æolian.

Epic, an extended poem on a heroic subject.

Episode, a digression. A part of a piece not founded on the principal subject or theme.

Epode, an after-song. A burden or refrain.

Erben, Henry, an eminent organ-builder in New York. Established about 1835. Died in 1878.

Erdmansdoerfer, Max, a talented director and composer in Germany, born 1848.

Erk, Ludwig Christian (ärk), a musical director author of school songs, etc., in Berlin. A prolific writer. B. 1807. D. 1883.

Erkel, Franz, a distinguished Hungarian composer of the present time. B. 1810. Author of several operas, etc.

Ernani (är-nä'-nee). Italian opera in 4 acts by Verdi, founded on Victor Hugo's "Ernani." 1844.

Ernst, Henry William, celebrated violin player and composer of pieces for the violin. Born at Brünn, 1814. D. 1865.

Eroica. The sinfonia eroica is the 3d of Beethoven's symphonies, op. 55. 1804.

Eroico (Ital. ār-ō'-ĭ-kō). Heroic.

Es (Ger.) E flat. **Es moll,** E flat minor.

Escudier (es-koo'-dee-ā) brothers, Marie and Leon, French critics of music in "La France Musicale." 1819 and 1821.

Eschmann, J. K., talented composer for the piano, highly esteemed by Schumann. Born 1825. Is a piano teacher in Zurich.

Eslava, Miguel Hilario, one of the most distinguised Spanish composers and musicians of the present time, was born in 1807. Was composer of operas, church music, etc. D. 1878

Espirando (Ital. es-pĭr-an'-dō). Used in the same sense as *perdendosi*, dying away; *i. e.*, gradually softer and slower.

Espressivo (Ital. es-pres-ee'-vō). Expressively.

Esser, Heinrich (ĕs'-ĕr), a well known German composer of popular songs, born 1818. In 1847 was director of the Royal Opera in Vienna. Died 1872.

Essential, the necessary or indispensable. In harmony the essential tones are those belonging to the chord, one of each. The doubles or repetitions of these, and the auxiliary notes are not an essential part of the harmony, although they may be to the effect.

Esther, Handel's first oratorio, 1720. 2. Cantata by Wm. B. Bradbury, words by C. M. Cady.

Esterhazy, a distinguished musical family, living partly in Vienna and partly in Hungary, who for very many years kept up a complete orchestra. Of this Haydn was director for about 30 years. This and the support of his private opera cost the prince, in 1790, 40,000 florins ($20,000).

Et Incarnatus (Lat. ĭn-kär-nä'-tūs), "and was born." A part of the Credo, in the Mass.

Etoile du Nord. L', "The Star of the North," grand opera in 3 acts. Music by Meyerbeer. 1854.

Et Resurrexit, "and rose again." Part of the Credo.

Etude (Fr. ā-tūde). Study. Etudes are of several kinds: (1) Mechanical, such as those of Czerney, Köhler, Kalkbrenner, Herz, etc. (2) Mechanical and artistic, as when a new method of practice is proposed to facilitate certain artistic effects. Such are the Clementi Gradus (best in Tausig's arrangement) for the classical school; the Chopin studies and Liszt's studies in transcendent execution, for the new school. (3) Studies in musical effect, such as: Bach's "Clavier" and Kunst der Fugue; Heller's Art of Phrasing; Schumann's etudes symphoniques, and studies founded on Paganini's caprices. (4) Studies for elementary instruction, among the best of which are those of Lœschhorn, op. 66, for forming the execution.

Etwas langsamer (Ger. ĕt'-väs läng'-sä-mĕr). A little slower.

Euler, Leonhard (oil-er), a great mathematician and acoustician, one of the first who investigated the scientific principles of vibrations in tones. Born at Basel, 1707. D. 1783.

Euphony, sweet sound.

Euphonium, a brass instrument, the B flat bass sax-horn. Usually furnished with 4 or 5 valves.

Euryanthe (yoo'-rĭ-ăn'-thĕ, Ger. pronunciation oi'-ry-ăn-the). The 6th of Weber's 7 operas. 1823.

Evers, Carl, a pianist and composer residing in Vienna. B. 1819. Author of sonatas, fugues, fantasias, etc.

Extempore Playing, the art of working up a subject without premeditation. In this art the old masters, Bach, Handel, Beethoven, Mendelssohn, etc., were very proficient. It depends on natural musical feeling, and a mastery of the art of musical expression by means of much practice in writing. The extempore playing of uninstructed players is generally egregious nonsense, and ought not to be tolerated in church or society. Among American musicians the most distinguished for ability in extempore performance, are Dudley Buck and Wm. Mason.

Expression, the utterance of feeling.

Extravaganza (Ital. ex-trăv-ä-gänt'-zä). A cadence or ornament in bad taste. A work of art in which the accepted laws are caricatured or violated for a purpose.

Eyken, John A. van (ī'-kĕn), a distinguished Dutch virtuoso organist, and a very talented composer. Born 1823. Died at Elberfield 1868. Author of many compositions, among the best of which are his organ sonatas.

Extreme Keys, an old term implying those keys having many sharps or flats, as B, F sharp, D*b*, C*b*, etc.

F, the fourth of the key of C. In French, *Fa*. The name of an absolute pitch. See table of pitches in appendix. F holes are the holes in the belly of the violin.

Fabri, Annebale Pio, a famous tenor of the 18th century, who was also a fine musician. Born at Bologna 1697. Died in Lisbon 1760.

Facilita (Ital. fă-sĭl'-ĭ-tă, or Fr. *Facilité*), made easy. An easy arrangement of a passage.

Fackletanz (or *Marche au Flambeaux*), a torch-light procession. The music, for military band, is in 3-4 time, polonaise rhythm. Meyerbeer has written four.

Fagott (Ital. *Fagotto*), German name for the bassoon.

Fair Rosamond, a grand opera in 4 acts. Music by John Barnett, 1837. Also a name applied to a melody of Schubert's, on which he has composed variations in his Impromptu in B flat, op. 142.

Faisst, Immanuel (fīst), a distinguished German organ virtuoso, theorist and composer. Born 1823 in Esslingen. F. founded a school of organists in Stuttgart in 1847, and busied himself with organizing a conservatory there, which he accomplished in 1857, and was made director of it in 1859. Best known as a musical educator.

Fa-la, an old English refrain. Also applied as a name to pieces ending with it.

False, in music, signifies incorrect.

False Relation (or Cross relation) is the occurrence of a chromatic contradiction between two voices in composition; as when one sings C, and the other immediately follows it with C sharp. The false relation is corrected when the C sharp is given to the voice that had C.

Falsetto (Ital. făl-sĕt'-tō). The head register of the voice, especially in men, where it has a feminine quality.

Falstaff, a comic Italian opera in 2 acts, by Balfe. 1838.

Fandango, an Andalusian dance accompanied by the guitar and castanets. Originally in 6-8 time, slow tempo, mostly in the minor. Later in 3-4 time, written with six 8ths to the measure, the second being divided into triplet of 16ths.

Fanfare (făn'-făr). A short, lively and loud piece of music for trumpets and kettledrums, used on state occasions to announce the entrance of important dignitaries.

Faniska (fan-is'-kă). Cherubini's 21st opera, in 3 acts. 1806.

Fantasia (Ital. făn-tă'-zĭ-a, Ger. *Fantasie*, făn'-tă-zee'), a fantasy. A composition following no regular form.

Fantasiestueck (Ger. făn-tă-zee'-steek). Fantasy piece, a name adopted by Schumann to characterise various pieces, for piano alone and with other instruments.

Fantastico (Ital. făn-tas-tee'-kō, Fr. *Fantastique*, fan-tas-teek'). Fantastic. In an irregular and capricious manner.

Farce (*farcio*, related to the Latin *farcire*, to stuff). A play stuffed full of fun.

Farandola (Ital. făr-ăn-do-la, Fr. *Farandoule*, far-an dool). A peasant's dance in the south of France and adjacent parts of Italy.

Farinelli, Carlo Broschi (făr-ĭn-el'-lee), a celebrated male soprano, one of the most beautiful voices ever heard. Born at Naples, 1705. D. 1782. F. was a good musician, an incomparable artist, and an intelligent and highly esteemed man.

Fasch, Carl (fäsh), founder of the Singakademie at Berlin. 1736-1800.

Faschingsschwank (fäsh'-ings-swänk). Carnival-pranks; the name of Schumann's op. 26, for the piano-forte.

Faure, Jean Baptiste (fŏr), the most distinguished baritone singer of the present time, as well as a good musician, a fine actor and a man of culture. Engaged chiefly at Paris. B. 1830.

Faust (fowst). Opera in 5 acts by Gounod. 1859. There is also a "Faust" by Lindpainter 1832, Prince Radziwill 1836, and Spohr 1813.

Faust, Karl, a favorite German dance composer whose works exceed 200 in number. B. 1825. F. was in 1836 band-master in the 36th Inf. of the Prussian army. Later in 1869 music director in Waldenberg.

Faux-bourdon (Fr. fōs boor-dōn). False bass. A simple accompaniment once sung by ear to the plain song.

Favorita, La (făv-ŏr-ee'-tă). The favorite. Opera in 4 acts by Donizetti. 1842.

Favarger, Rene, a French pianist and composer of parlor pieces. Died in Sept. 1868 in Paris.

Feierlich (Ger. fī'-ĕr-likh, from *Feier*, a feast). In festival style. Grandly.

Fermato (Ital. fār-mă-tō). A pause, or hold.

Fermo (Ital. fār'-mo). Firm.

Feroce (Ital. fa-rō'-tshĕ)or *Con Ferocita*, with ferocity, ferociously.

Ferrara, an Italian city, for very many years the seat of influential schools of instruction in music, of which the oldest was founded in 1600.

Ferrari, Benedetto (fĕr-rä'-ree), an Italian musician and composer of words and music for a species of drama. 1597-1681.

Fervente (Ital fār-vān'tĕ), fervently, with warmth.

Fernando Cortez, opera in 3 acts, by Spontini. 1808.

Fes (Ger. fĕs), F flat.

Fesca, Freidrich Ernst, a popular German composer, born at Magdeburg 1789. Produced very many works of chamber music and songs, which are melodious and beautiful, though not deep. D. 1826.

Fesca, Alexander, son of the preceding, was also a promising composer of chamber music, songs, an opera, etc. 1820-1849.

Fetis, Francois Joseph, (fā'-tee), the learned, laborious and prolific musical littérateur, author of a "Biographie Universelle des Musicieos" and "Histoire général de la Musique," as well as several operas, theoretical works, and many critical essays. Born at Mons 1784. Died at Brussels 1871. Fétis was founder of "La Revue Musicale" in 1827. His Biographie is marred by many errors of dates.

Festivo (Ital. fĕs-tee'-vō), festively, solemnly.

Festoso (Ital. fĕs-tō'-zō), joyously.

Fiasco (Ital. fee-äs'-ko), applied to a failure in performance.

Fidelio, *oder die eheliche Liebe* (fĭ-dā'-lĭo) "Fidelio, or Conjugal Love," Beethoven's single opera, in 3 acts. Op. 72. 1804.

Field, John, born at Dublin, July 26, 1782. Died at Moscow 1837. One of the most charming pianists of his day, a good composer, and deservedly celebrated as the founder of the "nocturne" as a separate musical form.

Field Music, Military music (which see).

Fierrabras (feer'-räb-räs), an opera in 3 acts by Schubert. 1823.

Fier (Fr. feer), or *Fiéro,* (Ital. fē-ā'-rō), proud, fierce.

Fieramente (Ital. feer'-ă-mĕn'-tĕ), proudly, fiercely.

Fife, the smallest variety of the simple flute, possessing but one key. Higher octaves are produced by over-blowing. Used in military music.

Fifth, the interval between any tone of the scale and the next but three above or below C G, D A, E B, etc. The perfect fifth has the vibrational ratio 2 : 3.

Fifteenth, the interval of two octaves. An organ stop of diapason tone, 2 ft. pitch. Used only in chorus effects, for brightening the somewhat dull tone of the 8 ft. stops by strengthening their overtones.

Figaro. (See Figaro's Hochzeit.)

Figaro's Hochzeit. Opera in 3 acts, by Mozart. 1786.

Figurante (Fr. fĭg'-u-rănt), a ballet-dancer, who takes an independent part in the piece.

Figure, a motive. Any short succession of notes, or group of chords, used as a model in sequencing. See Lessons 1, 2, and 19.

Figured Bass, a bass furnished with thorough bass figures indicating the accompanying chords. Used in scores as a convenience to the accompanist, and an additional assistance in correcting typographical errors. Many of Handel's arias have no other written accompaniment, the composer filling it out from this short-hand.

Figured Chorale, a harmonized choral, having one or more of the parts contrapuntally developed and ornamented.

Fille du Regiment, La (feel du Rĕgiman), "The Daughter of the Regiment," opera in 2 acts, by Donizetti. 1840.

Finale (Ital. fēn-ä'-lĕ), the finale, the closing movement. Of sonata finales see Lesson 15. Opera finales consist of several single pieces strung together in cumulative succession, until a climax is reached.

Fine (Ital. fēēn'-ĕ), the end. Placed over a bar indicates that the piece ends there after a *da capo.*

Fingering, the mode of applying the fingers to the keys in the execution of passages. 2. The mode of designating the fingers by numerals *American* fingering designates the thumb and four fingers by × 1 2 3 4. *Foreign* fingering denotes the thumb by the numeral 1. The same scale would be marked in the two ways as follows, the same fingers being indicated in both methods.

American. × 1 2 × 1 2 3 4.
Foreign. 1 2 3 1 2 3 4 5.

Foreign fingering is gradually superseding the other on account of the constantly increasing use of foreign copies of classical music, especially the Peters' Edition.

Fink, Christian, a distinguished organ virtuoso and composer for the organ and voice. Born 1831 at Dettingen, near Heidenheim.

Fink, G. W., a German composer and poet. Born 1783. In 1827 became editor of the "Allgemeine Musikalisches Zeitung," in Leipsic. D. 1846.

Fioraturе (Ital. fee'-ŏr-ă-tūr), flowerets, ornaments, arpeggios, shakes, turns, etc., introduced by singers into airs. Also illustrated in the small-note runs, in the melodies of Chopin's slow movements.

Fis (Ger. fees). F sharp.

Fischer, Karl A., a distinguished organ virtuoso of the present time, in Dresden. Born 1829 at Ebersdorf. Author of many organ compositions, a sinfonie for organ and orchestra, an opera Lorely, etc.

Fitzwilliam Music, a collection of *MS.* music left the University of Cambridge in 1816, by Viscount Fitzwilliam, containing the Virginall-book of Queen Elizabeth, much church music, afterwards published by Novello, etc.

Flageolet, the modern form of the old, straight flute, or *flute a bec,* shaped like an oboe or clarinet; the tone is produced on the principal of a stopped pipe.

Flat, a character signifying depression of pitch. To depress the pitch.

Flauto, Italian name for flute.

Flautino (Ital. flaw-teen'-ō), a little flute. A light organ stop of 2 ft. pitch and flute quality, commonly in the "swell."

Flauto Traverso (trăv-er'-sō), a flute, so named in distinction from the old "*flute a bec,*" or, "flute with a beak," or flageolet. An organ stop, generally of wood and 4 ft. tone, harmonic in quality (*i.e.* made to speak the octave of the true pitch of its pipes by over-blowing). Sometimes of 8 ft. pitch, in which case it is nearly the same as the "melodia," but more brilliant.

Fliegende Hollander. Der (fleé-gĕn-dĕ höl-lĕn-dĕr), "The Flying Dutchman," opera, in 3 acts. Words and music by Richard Wagner. 1843.

Florio, Caryl, pseudonym of Mr. W. J. Rabjohns, an organist and composer, residing in New York. Born about 1850.

Florid Counterpoint, a counterpoint consisting of an alternation of all the primary varieties, as "note against note," "two against one," "four against one," and "syncopation," in successive measures.

Florid, music in rapid figures, trills, runs, roulades, etc. Variations are the readiest examples of florid writing.

Flotow, Friedrich (flō'-tō), a German opera composer, born April 27, 1812, at Mecklenberg. Resides at present in the neighborhood of Vienna. F. is the author of no less than 14 or 15 operas, of which "Stradella," "Martha," "L'Ombre" have been extremely successful. Flotow is a pleasing melodist and a genial musician. D. 1883.

Fluegel (Ger. flēē'-gĕl), a wing. The name of the grand piano-forte, suggested by its shape.

Fluegel Horn, a brass instrument of the Bugle kind, used in the German armies. The F.H. now used is a *Bb* cornet with pistons and a horn mouth-piece.

Flue-work. Organ pipes in which the tone is generated by the wind passing through a fissure, *flue*, or wind-way, and striking against an edge above, all belong to the Flue-work, as distinguished from the Reed-work, which see.

Flute, called also German Flute, to distinguish it from the *flute a bec*, a kind of flageolet. Produces three octaves of tones from D below the treble staff. The Boehm flute is an important improvement in the mechanism of the keys, having the effect of equalizing the difficulty of playing in different keys. An organ stop now made in 8 ft., 4 ft. and 2 ft. pitch, and of several qualities.

Flute d'Amour (Fr. flut dăm-oor'), a flute of light and pleasing tone. Used also as name for a 4 ft. organ register.

Foot, a measure in prosody. 2. That part of an organ pipe below the mouth. Also used as part of the pitch designation, as 8 ft., the normal pitch. See Pitch.

Fontana, J. (fŏn-tä'-nä), a composer of pleasing salon pieces for piano.

Fontaine, Henri L. S., a noted piano-forte virtuoso and composer. B. 1816 at Wisniowiec.

Foerster, Emanuel Aloys (fŭrs'tĕr) a German composer of chamber music, and a theorist. Born 1748. Died at Vienna 1823. Held in high esteem by Beethoven.

Form, the organization of musical ideas into phrases, sections, periods, period-groups and complete forms. See Part Second. Also in general, the external part of an art-work. See Chap. 22.

Formes, Karl (fŏr'-mĕs), a celebrated bass singer, born 1810. Came to America in 1857. Led rather an irregular life.

Forte (Ital. fōr'-tĕ), loud.

Fortissimo (Ital. fōr-tees'-sĭ-mō), superlative of the preceding. As loud as possible.

Forte-Piano in its abbreviation fp. signifies a first note *forte*, and all the rest *piano*. Much used by Mozart.

Fortzando (Ital. fōrt-zän'-dō). Forcing. A sudden force, emphasis or accent on a particular note or chord.

Forza del Destino, La (fōrd-zä dĕl dĕs-tee'-nō). Tragic opera by Verdi. 1862.

Fourth, the interval between any tone of the scale and the next but two above or below. The perfect fourth has the vibrational ratio 3:4.

Fra Diavolo (frä dĭ-äv'-ŏ-lō). Opera in 3 acts by Auber. 1830.

Fradel, Charles (frä'-dĕl), a German musician, piano teacher, composer and arranger, for many years resident in New York. Born in 1821.

Franz, Robert, the most distinguished song-writer, and one of the foremost musicians of the present time. Born June 28, 1815, at Hallé, Handel's birth-place. Franz studied music against his parents' wishes; when his first set of 12 songs (1843) were published they attracted the favorable notice of Schumann and afterwards of Gade, Mendelssohn, etc., after which he had a pleasanter time. His hearing becoming affected, he was obliged to relinquish (in 1868) his employment as organist and lecturer on music at the University of Hallé. Franz is the author of very many songs, and of many other compositions. Besides which, he has added missing parts to several of the scores of Bach and Handel, thereby rendering them available for modern use.

Free Reed, a reed in which one end of the vibrator or tongue swings entirely through the opening in the metal socket at each vibration. Opposed to "impinging" reed, in which the vibrator beats upon the socket. Free reeds are used in accordions, flutinas, melodeons, harmoniums, reed organs, and in free reed organ pipes, the chief of which are the "euphone" and "vox angelica."

Free Fugue, a fugue in which the rules are not strictly observed.

Free Style, or simply **Free Composition.** Composition in which the rules of part writing are not observed, and no stated number of voices is maintained.

Freischuetz, Der (frī'-sheetz), "The Free-shooter." Opera in 3 acts by Weber. 1821.

French Horn. The orchestral horn, a brass instrument consisting of a very long tube curved into a circular form, and furnished with valves like a sax-horn. It produces a beautifully clear and mellow tone, or it can be blown brilliantly like the trumpet. Very difficult of intonation.

French Sixth. A name sometimes applied to the sharp 6th, 4th, and 3d.

Frescobaldi, Girolamo, the most distinguished organist of the 17th century. Born at Ferrara about 1587. Was organist of St. Peters, at Rome, from 1615. Published many works for the organ and for voices, the last of which appeared about 1657.

Frets, small pieces of wood or metal fixed transversely on the fingerboard of the guitar and lute for the purpose of marking the place for applying the fingers.

Froberger, Johann Jacob, (frō'-bär-gĕr), an eminent organist, born at Hallé. Was appointed court organist to the Emperor Ferdinand III., in 1635-1695. Was a pupil of Frescobaldi.

Frisch (Ger.), lively.

Froelich (Ger. frŭ-lĭsh), joyous, gay.

Fugato (Ital. fū-gä'-to), an irregularly constructed movement in fugue style.

Fughetta (Ital. fū-gĕt'-tä), a short, but strictly composed fugue.

Fugue, or **Fuga** (fūg), from *fugare* to fly. A composition developed from a single subject which is taken in turn by each voice, answering each other according to certain rules.

Fugue, Double, a fugue with two subjects, both of which are finally introduced together.

Full Anthem, an anthem in which there are no solos, or duets, but continually chorus.

Full Chord, a chord lacking none of its tones. A chord with many doubles, extending through several octaves.

Full Organ, implies generally the use of all the stops in the Great Organ. To this may be added the principal registers of the other manuals.

Full to Fifteenth, a direction for the use of all the stops of the Great Organ, except the mixtures and reeds.

Full Score, a complete score. See Score.

Fundamental Bass, a bass consisting of the roots of the chords only. See Root.

Funebre Fr. fu-nābr), funeral, mournful. *Marche funèbre,* funeral march.

Fuoco (Ital. foo-ō′-kō), fire, energy, passion.

Fuocoso (Ital. foo-ō-kō′-zō), fiery, ardent, impetuous.

Furia (Ital. foo′-rē-ä), fury.

Furie (Fr. fü-rĕ), fury, passion, rage.

Furore (Ital. foo-rō′-rĕ), fury, passion, rage.

Fuss (Ger. foos), a foot.

Furniture, a name formerly applied to certain mixture stops, in the organ.

Fux, Johann Joseph, a celebrated theorist, author of the *Gradus ad Parnassum,* a treatise on composition, written in Latin in the form of a dialogue, for many years the standard text-book in harmony. F. was a prolific composer of sonatas, masses, motets, hymns, dramatic works, etc., all of which are now antiquated. Born at Gratz in 1660. Died at Vienna, 1741.

G (in Ital. and French *Sol*), the fifth of the scale of C. Keynote of a scale. Name of a pitch.

Gabriel, Virginia, pseudonym of an English lady, the author of many popular songs.

Gabussi, Vincenzo (gä-boos′-see), composer and teacher of singing. Born at Bologna 1804, and educated there. He went to London in 1825, where for about 15 years he was a teacher of singing. Returning to Bologna he brought out his opera "Ernani," in 1840, and "Clemenza de Valois," without success. Died in London, 1846.

Gade, Neils (gä′-dĕ), one of the most gifted and accomplished of living composers and conductors, was born Oct. 22, 1817, at Copenhagen. Studied music early, in 1841 he was "crowned" for his "Ossian" overture, and went immediately to Leipsic, where he was warmly received by Mendelssohn and introduced to the public. In 1845–6 he acted as sub-conductor to Mendelssohn at Leipsic, but in 1848 he returned to Copenhagen, where he still lives. G. has published 7 symphonies, 5 overtures, several cantatas, etc. His music is melodious, pleasing, refined, poetic, and in a style similar to Mendelssohn's.

Gaertner, Carl, a German musician and teacher of the violin and singing. Born about 1830. Came to Boston in 1852, where he has since resided.

Galop (găl′-ō), a spirited round-dance in 2-4 time, usually in binary form.

Gamba, Viola da, (Ital. *gamba,* leg), a knee violin, an obsolete stringed instrument, resembling the violoncello, but originally furnished with frets like the guitar. It had 6 or 7 catgut strings, the lowest 3 spun with wire. Tuned D (below the bass staff) G, C, E, A, D, and G.

Gamba, or, **Viol da Gamba,** an organ stop of 8 ft. pitch and string quality of tone. Generally in Great Organ.

Gamut, the scale. The word means *gamma* and *ut,* the latter the first tone of the scale, and the former the letter which represented it. Now obsolete.

Gauche (Fr. gōzh), left, as *gauche main,* left hand. (From the same root as "gawky," awkward.)

Garcia, Manuel (gärts′-zeeä), a Spanish teacher of singing, the original investigator into the anatomy of the vocal organs and the physiology of singing, and the first to use the laryngoscope. Born at Madrid 1805. Came to America with his father, the celebrated tenor, and his sister Malibran, in 1825. In 1847 he was appointed teacher of singing at the Paris Conservatoire, and among his pupils were Jenny Lind, Kate Hayes, etc.

Gardiner, Wm., author of the interesting but desultory book "The Music of Nature," and other writings about music, was born at Leicester, England, 1770. Died in 1853.

Gavotte (gä-vōt), a French dance, deriving its name from the Gavōts in Dauphine It is in common time, moderately quick, in the ancient binary form.

Gazza Ladra, La (gäd′-zä lä-drä), "The Thieving Magpie," a comic opera in 2 acts, by Rossini. 1817.

Gedacht (Ger. ga-däkt′), covered.

Gedacht-Work, all the flue pipes of an organ that are closed or covered at the top.

Gegensatz (Ger. gā′-gĕn-sätz, against-piece), a contrast.

Geigen Principale (Ger. gī′-gĕn prĭn′-sĭ-pä′) from *geigen,* a string-toned diapason organ stop, of 8 ft. pitch. Usually in the choir.

Gemshorn, a string-toned organ stop, generally of 8 ft. pitch. The name is not now much used. Its pipes were metal, small scale, with bells.

Gemuender, George, one of the most distinguished and successful violin-makers of the present time. Born 1816 in Ingelfingen in Wurtemburg. Came to London in 1851 and some ten years later to New York or Brooklyn, where he still resides. G. has re-discovered several of the ancient processes.

Geschwind (Ger. gĕ-schvĭnd′). Quick; rapid.

Gewandhaus (Ger. gĕ-vänd′-hows). The name of a famous series of classical concerts, given every season in Leipsic since 1723.

Ghys, Joseph (geez), a distinguished Belgian violinist and composer, born 1804. Died at St. Petersburg, 1848.

Giardini, Felice de (jĭär-deen'-ee), an eminent violinist, born at Turin 1716. Came to London in 1750, where he made a great success, and afterwards became a popular conductor. Author of many chamber compositions. D. 1796.

Gibbons, Orlando, Mus. Doc., an old English cathedral composer. 1583-1625.

Giga (Ital. jee'-gä). A jig, or lively dance in triplets, either 3-8, 6-8, 3-4, 6-4, or 12-8.

Gigue (Fr. jig). A jig.

Giocoso (Ital. jĭō-kō'-zō). Jocosely; humorously; playfully.

Gioja (Ital. jĭo-yä). Joy; gladness.

Gipsy's Warning, The, opera in 3 acts by Sir Julius Benedict. 1838.

Giuramento, Il (joor'-a-mān'-tō), "The Oath." *Dramma serio* by Mercadante. 1837.

Giusto (Ital. joos'-tō), just. In equal, steady time.

Glæser, Franz (glā'-zĕr), composer and opera director, born in Bohemia 1798, studied at Prague, and in 1817 became opera director at Vienna. Here he brought out his best opera, "Des Adlers Horste" 1833. In 1842 he was called to Copenhagen, where he died in 1861.

Glee, a piece of unaccompanied vocal music for at least three voices, and for solo voices, usually for men. [Grove.] The word is from An.-Sax. *gligg*, music, and glees are in every vein of feeling.

Gloria in Excelsis, "Glory be to God on High," otherwise known as the "angelical hymn." Part of all the great Christian liturgies.

Glover, William Howard, an English violin player, opera composer and song-writer, in the latter of which capacities he is generally known. Born 1819. Died in New York 1875.

Gluck, Christopher Willibald Ritter (glūk), was born July 2, 1714, at Weidenwang in the Upper Palatinate. In 1736 went to Vienna, where he was seen by Prince Melzi, who engaged him for his private band and took him to Milan to study. His first opera, "Artaserse," was written in 1741. In 1745 he went to London as composer of operas for the Haymarket theatre. He made no success in England, and returned to Vienna in 1746. After six years of insignificant activity here, he produced in 1762 his "Orfeo," in which he entered upon the period of his real maturity; in this he composed "Alceste," "Armide" and "Iphigenia," the latter of which was the greatest dramatic work composed up to that time. Gluck brought out this work in Paris in 1774. In 1780 he returned to Vienna where he died of apoplexy. Nov. 15, 1787. Gluck's influence on musical development has been very great. The dramatic principles which he promulgated have never been disputed, and but little has been added. As a melodist he was not unlike Mozart, but much less spontaneous.

Goddard, Arabella, one of the most distinguished English lady pianists. Born 1838. Studied with Kalkbrenner and Thalberg, and Mr. J. W. Davidson, Editor of the London "Musical World." She made continental concert tours in '54 and '55. In 1860 she was married to Mr. Davidson. Visited America in 1873. Lives in London.

Godfrey, a family of English band-masters. *Daniel*, the well-known waltz composer, took his band to the United States in 1872. Born 1831. Master of band of the Grenadier Guards since 1856.

God Save the King, the English national air. First sung by Henry Carey, the composer, in 1740.

Godefroid, Felicien, a distinguished French harp virtuoso, and composer for the harp and piano. Born 1818, was educated at the Conservatoire, and has made many brilliant concert tours. Lives independently at Paris.

Gockel, August, a noted German pianist and composer. B. 1831. Studied at Leipsic 1845 and after. Was in America 1853-1856. Author of many pleasing and elegantly written works.

Goldbeck, Robert, a talented composer and pianist, and a brilliant critic, *litterateur* and teacher, now living (1880) in St. Louis. Born in 1835 at Potsdam. Studied with Henri Litolff, and in 1851 went to Paris. In 1856 to London, where through Alexander von Humboldt he was introduced to the Duke of Devonshire, through whose patronage his operetta, "The Soldier's Return," was brought out at Drury Lane. Came to New York 1857, and in 1868 to Chicago, where he lived until 1873, at the head of his conservatory, and composed many important compositions, especially a quintette and trio, and some much admired part-songs.

Goldmark, Karl, a brilliant Austrian composer, born in 1832 in Hungary. His first compositions, a psalm, overture, etc., were produced in 1851. His best known works are his "Sakuntula" overture, and selections from his opera, "The Queen of Sheba."

Gollmick, Karl G., born 1796, died 1866 at Frankfurt. Was a pleasing composer for the piano, author of several text-books in singing, etc., and a teacher of music.

Goldschmidt, Otto, pianist, composer and conductor, was born 1829 at Hamburg. Studied at Leipsic. Married Jenny Lind in 1852. At present occupies a prominent place in England as Vice-Principal of the Royal Academy of Music, and author of an oratorio, "Ruth" (1867), a piano-forte concerto, songs, part-songs, etc.

Golterman, George Eduard, an eminent player and composer for the 'cello, born in Hanover in 1825. In '78 celebrated his 25th anniversary as conductor at Frankfort.

Golterman, Louis, professor of the 'cello at Prague. B. 1825 in Hamburg.

Gong, a Chinese instrument, made of bronze.

Goss, Sir John, Mus. Doc., an English composer of melodious and well written church music. Born 1800. Died May 10, 1880.

Gossec, François Joseph, a French composer of operas and the originator of symphonies for orchestra. A very celebrated musician in his day, and still held in honor in France. B. 1733. D. 1829.

Gotterdæmmerung (got'-er-dām'-er-ūng), "The Twilight or Morning of the Gods." The fourth and last piece in R. Wagner's "Ring des Nibelungen." 1876.

Gottschalk, Louis Moreau, a distinguished American pianist. Born in 1829, at New Orleans, a pupil of Ch. Halle and Chopin at Paris in 1846. He made brilliant concert tours through Europe in 1847; in 1853 and after he played in all parts of the United States, Central America and South America. He died in Rio de Janeiro in 1869, where he occupied an important artistic position. Gottschalk was of a semi-Spanish nature, loved the passionate and effective, and as a composer is genuinely melodious and original, though rarely deep or very tender.

Gottschalg, Alexander Wilhelm, a German organist, arranger, and *litterateur*, born 1827, at Mechelroda, near Weimar.

Goudimel, Claude (goo'-dĕ-měl), a celebrated French composer and teacher. Born in the early part of the 16th century, supposed to have been a teacher of Palestrina. Author of church music, etc. Was killed at the massacre of St. Bartholomew, 1572.

Gounod, Chas. (goo-nō), the popular composer, was born in Paris, June 17, 1818. His mother was a distinguished pianist. G. was pupil of Halevy, etc. In 1836 he took the "Prix de Rome." In 1852 he became conductor at the Orpheon in Paris, but it was only after a number of failures in other productions that his "Faust" in 1859 placed him in the front rank of living composers. Gounod has resided much in England. As a composer he is learned, ingenious and masterly in orchestration, and his works are on the whole rather sensuous and intoxicating than inspiring. His songs are extremely and deservedly popular.

Gow, Neil, a Scotch composer, born in 1727. Died 1807.

Graben-Hoffmann, Gustav (grä'-ben), a German song-composer and teacher of singing at Dresden. Born 1820 at Bonn.

Grace Notes, the English name for ornaments in singing, or in melody in general, such as appogiaturas, after-notes, etc. 2. A small note.

Gradual, a short anthem sung at High Mass, between the Epistle and the Gospel for the day. Also used by French composers as title for organ pieces.

Gradual, The Roman, a volume of Ritual music, containing the plain song melodies for use throughout the year.

Gradus ad Parnassum, the title of two eminently instructive works in music. 1. Fux's treatise on counterpoint and fugue, 1725. 2. Clementi's 100 exercises in all styles of piano-forte playing. 1784. (See Etudes.)

Grammar of Music, the laws of musical speech. Embracing Tonality, Harmony, Counterpoint, Fugue, Form and Orchestration, or the entire art of musical composition. This mass of material has never yet been thoroughly systematized and set in order.

Grand Piano, the long piano-forte, with three legs, and keyboard at the large end. Its merits are longer bass strings and consequently more pervading tone, larger sounding-board, more powerful action, and greater carrying power of tone.

Grand Concert, properly a concert in which an orchestra plays the accompaniment. First so called in 1777.

Grand Opera, opera in which all the dialogue is carried on in recitative.

Grand Prix de Rome, a prize offered by the Paris "Academie of Fine Arts," entitling the successful contestant to a pension for studying at Rome.

Grandioso (Ital. grän-dĭ-ō'-zō). Grandly; in a dignified manner.

Graun, Heinrich, born 1701, died at Berlin, 1759. Author of many operas and other works, chief of which are his "Te Deum" and "Der Tod Jesu," a Passions cantata. G. was a fine contrapuntist, and a good harmonist.

Grave (Ital. grä'-vĕ), grave. A slow and solemn movement. A low pitch.

Gravita (Ital. grä'-vĕ-tä). Gravity; majesty.

Grazia (Ital. gräd'-zē-ä). Grace; elegance.

Grazioso (Ital. gräd-zē-ō'-zō). Gracefully.

Greatorex, H. W., an American author of a collection of psalmody. Lived in Boston.

Greatorex, Thomas, an English composer of church music, and organist (1819) of Westminster Abbey, in which he is buried. 1758-1831.

Great Organ. The principal department of the organ, embracing all the most powerful stops, controlled by the hands from the keyboard called "Great." Large churches had formerly two or more organs; a large one, for voluntary playing, in the tower, and a soft one, for accompaniment, in the chancel. This is perhaps the origin of the term as applied to the most powerful part of large organs.

Great Octave. The German name for the notes between 8 ft. C and the B next above (9 notes below middle C).

Greene, Maurice, Mus. Doc., an old English composer of church music. 1696-1755.

Greensleeves, an old English ballad and tune mentioned by Shakspeare (Merry Wives, ii, 1; v. 5).

Gregorian Modes, the musical scales set in order by Pope Gregory the Great, A. D. 590.

Gregorian Tones, or tunes, the melodies or Plain Song, for the Roman Ritual, established by Gregory the Great. (590.)

Greek Music, appears to have been chiefly melodic. Its notation is so imperfect that antiquarians entirely disagree in their interpretations of the same melody. It is literally "all Greek to us."

Gretry, André (grā-trĭ), was an extremely prolific, popular and gifted composer of over 50 operas, many symphonies, etc. Born at Liége 1741. Died at Paris 1813.

Griesbach, John Henry, an English 'cellist teacher, composer of an oratorio, "Belshazzar's Feast," overtures, operettas, etc. Born at Windsor 1798. Was 14 times director of the Philharmonic Society. D. 1875.

Grieg, Edward (grēēg), composer and pianist. Born June 15, 1843, at Bergen, in Norway, is a pleasing and romantic composer of songs, overtures, sonatas for piano solo and piano and violin, a concerto for the same and orchestra, etc. Was educated at Leipsic. Is teacher and conductor at Christiana.

Grisi, Guilia (jĭool-lĭä gree'-zee), one of the most celebrated operatic singers (soprano). Born at Milan, 1810, made a brilliant debut in 1829, and Bellini wrote his Adalgisa in "Norma" for her. From 1834 until 1861 she sang in London and throughout Europe. Was married to Signor Mario, the great tenor, by whom she had three daughters. Died 1869.

Grossvatertanz, "Grandfather's Dance," a curious old German dance, the conventional signal of the end of dancing in German balls.

Group, several short notes connected by their stems. A figure of tones, a motive.

Ground Bass, a set bass, on the repetitions of which, by means of variations, etc., an entire composition is built up. An old device.

Grutzmacher, F. W. L. (grutz'-makh-er), a distinguished German 'cellist, and composer for his instrument. Born at Dresden 1832. Lives at Dresden.

Guarnieri, or **Guarnerius** (gwä-nä'-rĭ-us), a family of celebrated violin-makers, living in Cremona. They were: Andreas, whose best work was made between 1662 and 1680; Peter, 1670–1717; Antonio, best work 1725–1745; Joseph *del Gesu* (so called from the letters I. H. S. on his tickets).

Guglielmi, Pietro, a favorite Italian composer, 1727–1804. His son *Pietro* was also a popular composer of operas, etc. 1763–1817.

Guillaume Tell (gweel'-yōm tĕl), "William Tell." Opera in 4 acts. Rossini's 34th and last. 1829.

Guilmant, Alexander (geel-män), a distinguished French organ virtuoso and composer, son of an organist, born at Boulogne, March 12, 1837. Organist of the church of the Trinity at Paris.

Guitar, a well known stringed instrument of very limited musical resources, but vastly romantic associations. Strung with six strings, tuned E A D G B G. Practical only for vocal accompaniment, and in very limited range of harmony.

Gung'l, Joseph, a favorite dance composer of the present time, born 1810 in Hungary. He has a celebrated orchestra in Berlin. Visited America in 1848.

Gruppetto (Ital. groo-pĕt'-tō). Literally "a little group," *i. e.*, a turn.

Guida (Ital. gwee'-dä). A guide or direct, an obsolete mark.

H (hä), the German name for B natural. Their B is our B flat. The key having five sharps.

Habeneek, Francoise Antoine, a French violinist, conductor, and professor of the violin at the Conservatoire, etc. H. was the first to introduce Beethoven's symphonies in France. B. 1781. Died 1849.

Haberbier, Ernst (häb'-ĕr-beer), a distinguished German virtuoso pianist, was born at Königsberg, Oct. 5, 1813, the son of an organist. Made concert tours in Europe in 1850-'52, and in 1866 was living as director of music at Bergen in Norway. Died March, 1869. H. was remarkable for his brilliant "interlocking" passages.

Halevy, Jacques F. F. E. (jäk häl-ĕv-ä), a Jew, whose real name was Levi. Born in Paris, 1799. Studied with distinction at the Conservatoire, and by 1828 became a prominent composer of operas in Paris. His greatest was "La Juive" (1835). Died 1862.

Half Beat, a name applied to the second half of a time-pulse.

Half Note, an open note with stem, formerly called minim.

Half Step, the interval produced by two successive keys on the piano-forte. This term is indefinite, and stands for any kind of a semitone, whether diatonic or chromatic. Varies from 24 . 25 to 16 : 15.

Half Shift, a position of the hand in violin playing between open and first shift.

Halle, Chas. (häl-ä'), the celebrated classical pianist, born April 11, 1819, at Hagen. Studied with Rink at Darmstadt, and later with Cherubini, Chopin, Liszt, etc., at Paris. Settled in London in 1849, since which he has played in public every season, and is a leading teacher of piano. Hallé has played in public the entire 33 sonatas of Beethoven, twice in two successive seasons.

Hændel, Geo. Friedrich (hĕn'-dĕl). See Historical Sketches. Born 1685. Died 1759.

Hand Guide, a mechanical contrivance affixed to the piano-forte, designed to facilitate the acquisition of correct position and movements of the hand and wrist. The least objectionable is Böhrer's.

Handel and Haydn Society, a celebrated vocal society of mixed voices, at Boston, which has been one of the most important influences in the elevation of American musical taste. Founded 1815. Still active.

Hamlet, Grand opera in 5 acts. By Ambroise Thomas. 1868.

Hammer, that part of the piano action which strikes the strings for the purpose of producing vibrations. Hammers are now made of light wood, covered with felt made from the finest wool. The felt is put on by hydraulic pressure.

Hammer Clavier, the piano-forte.

Hanover Square Rooms, a celebrated concert hall in London, opened in 1775, variously remodelled, and finally sold for a club house 1875.

Hamerik, Asger (äs-ger häm'-ĕr-eek), a distinguished Danish composer, born April 8, 1843, at Copenhagen. Was educated in Germany and England, and composed operas, of which he wrote both words and music himself. In 1872 he became Musical Director of the Peabody Institute in Baltimore, Md. Several of H's. compositions for orchestra have been played with great favor by Theo. Thomas.

Hanslick, Eduard, a prominent pianist, and a discriminating and celebrated critic and writer on music in the Vienna "Freie Presse" Born Sept 11, 1825, at Prague, was a pupil of Tomaschek, and educated in law at the University of Vienna. Attracted attention as a critic as early as 1848. In 1859 and after, he has given several courses of lectures on the History of Music.

Harmonica, a musical instrument the tones of which are produced by vibrations of circular glass plates strung on a horizontal spindle, revolved by means of a treadle. The lower edges of the plates dip in a trough of water. The tones were obtained by rubbing the plates with the tips of the fingers. The tone was delicate and pleasant, but had little artistic value.

2. This name is now given to a set of glass rods or bars strung on tapes and struck by hammers.

Harmonics, the overtones which form part of complex tones. Supposing C to be the fundamental, the harmonics would be as shown in the following table:

Fundamental.	Octave.	Fifth.	Octave, 2d.	Third.	Fifth.	Seventh flat.	Octave, 3d.	Ninth.	Third.
1	2	3	4	5	6	7	8	9	10
C	C	G	C	E	G	B♭	C	D	E

2. The soft, flute-like tones obtained from a vibrating string, by lightly touching it with the finger at proper points of division.

Harmonic Flute, a flute stop in the organ, over-blown so as to speak the octave above its normal pitch, thus acquiring a clear and ringing quality. Of metal or wood, the latter called "traverse flute."

Harmonic Stops, organ stops not of the foundation pitch; such as octave, twelfth, fifteenth, mixture, etc.

Harmonie Musik (Ger. här-mō-nee' moo-zeek'). The wind instruments in the orchestra.

Harmonic Progression, movement from one chord to another.

Harmonium, a reed instrument of the seraphine family, in which the vibrations are occasioned by wind forced out from the bellows through the reeds; whereas in reed organs the wind is sucked in through the reeds. Invented by Alexandre Debain in 1840.

Harmony, the legitimate association or combination of sounds. The theory of H. involves the formation and permutations of chords, and their proper connection and movement according to the principles of tonality. Usually acquired by much practice in writing after "figured bass."

Harmonic Sequence, a sequence or successive repetitions of a harmonic figure; *e.g.*, the chords of C G, A E, F C, etc., a sequence of descending fourths.

Harmonic Figure, a determinate succession of fundamentals or inversions in harmony; *e.g.*, let the figure be of two chords, the second fundamental ascending a fourth. The bass then is C F, or D G, or E A, or F B♭.

Harmston, J. W., a popular composer of salon music.

Harold en Italie, the 4th of Berlioz's 5 symphonies, op. 16, 1834. A descriptive work in four movements. 1. Harold at the Mountains. 2. March of the Pilgrims and Evening Prayer. 3. Serénade: 4. *Orgie de Brigands.*

Harp, one of the oldest instruments, representations of which occur in the decorations of tombs at Thebes, supposed to date from about the time of Joseph. The simple harp produces the tones of the diatonic scale only. Double action harps afford sharps and double sharps by the action of pedals moving pins on revolving disks in such a way as to shorten the string and raise the tone. Each pedal sharps all the notes of the same name throughout the compass of the instrument. This action was invented by Sebastian Erard. The harp is tuned to the key of C♭.

Harper, a celebrated family of English trumpeters, of whom the elder, *Thomas*, was born 1787, and was the greatest trumpeter in England from 1806 to his death in 1853. His son Thomas succeeded him in all his positions. The elder Harper played a slide trumpet, and produced a pure, brilliant, even tone.

Harpsichord, the predecessor of the grand piano. Had from 4 to 5½ octaves. The wires were made to vibrate by means of plectra or quills acting on the strings by friction instead of percussion, as in the piano-forte. Invented as early as 1600. Gave place to the piano-forte about the beginning of the present century.

Hærtel, Benno, a talented German musician, and teacher of theory in Joachim's Royal Academy of Music at Berlin. B. 1846.

Hartmann, Freidrich, a noted song composer and director. Born 1805.

Hartmann, Johann Peter Emil, a distinguished Danish piano-forte, vocal, orchestral and operatic composer, born at Copenhagen 1805. Lives at Copenhagen.

Harvard Musical Association, The, in Boston, a society designed to promote musical culture by giving classical concerts, etc., in Boston and Cambridge. Organized 1837, largely through the efforts of Mr. John S. Dwight, who is still secretary (1880).

Haslinger, a distinguished firm of music publishers at Vienna, founded 1826. One of the original publishers of Beethoven's works.

Hasse, Johann Adolph (häs'-sĕ), for a third of the 18th century one of the most popular dramatic composers in Europe. Born 1699 at Bergedorf, Hamburg, where his father was schoolmaster and organist. In 1724 became pupil of Porpora at Naples, and afterwards of Alessandro Scarlatti. Began his career as opera composer at Naples. In 1731 he went to Dresden, where he lived as kapellmeister until 1760. Died in Venice 1783. He wrote more than 100 operas, besides masses, cantatas, psalms, symphonies, and a host of smaller works. He was a great singer and a fine pianist, and had an inexhaustible flow of pleasing melody.

Hasse, Faustina Bordoni, wife of the foregoing, a great operatic singer, noted for the beauty of her voice, her exquisite method, pleasing manners and amiability. 1700-1783.

Hatton, John Liphot, born in Liverpool 1809, is one of the foremost composers in England at the present time. Has composed music for several of Shakspeare's plays, anthems, part-songs, operas, and last the sacred drama "Hezekiah," produced at the Crystal Palace in 1877. Hatton is a fine accompanist, and visited this country in that capacity in 1848, and again with Parepa in 1867.

Hauk, Minnie (hawk, or howk), born in New York to a German father in 1852. Made her debut as *Amina* in Sonnambula in 1868. From 1869, she sang for several years in Vienna, Berlin, Paris and Brussels in a large range of parts. Revisited America with Mapleson in 1879. Her voice is a mezzo soprano of great force and richness.

Haupt (Ger. howpt). The head or chief.

Haupt, Karl August (howpt), one of the most distinguished German organ virtuosos of the present time, was born in 1810 at Cunau. Studied at Berlin with A. W. Bach and Dehn, and appeared in public in 1831. Has made many concert tours to France and England, and throughout Germany, and for many years has occupied a commanding position in Berlin as organist and teacher of organ and theory. Among his American pupils are Prof. John K. Paine, of Harvard, Mr. H. C. Eddy, of Chicago, and Samuel P. Warren, of New York.

Hauptmann, Moritz (howpt'-măn), the great theorist, was born in 1792 at Dresden. Studied the violin, on which he distinguished himself, and was from 1812 to 1818 a violinist at Dresden, and again from 1822 at Kassel, where also he taught theory, and had among his pupils Ferd. David, Curschmann, Norbert Burgmüller, Kiel, etc. In 1842 he became cantor of the St. Thomas school and church, in Leipsic, and teacher in the Conservatory, where he maintained his rank as one of the greatest theorists of his time. Died 1868. He was a fine composer of songs, motettes and church works. He laid great stress upon two æsthetic requirements, unity of idea and symmetry of form.

Hauptwerk (Ger. howpt'-vārk). The Great Organ.

Hautbois (Fr. hō-bwä). The oboe.

Hautboy (Eng.) The oboe.

Hawkins, Sir John, born 1719, was educated for a lawyer, but being fond of music wrote words for cantatas, etc., and finally his General History of the Science and Practice of Music, in 5 vols., 1776. This has been reprinted by the Novellos. H. was one of the executors of Dr. Johnson's will. Died 1789, and was buried in Westminster Abbey.

Haydn, Francis Joseph (hī'-dn), father of the string quartette and symphony, was born near Vienna 1732. Died 1809. See Historical Sketches, p. 157.

Haydn, Michael, younger brother of the preceding, was a fine musician, and a successful composer, although his fame has been too much over-shadowed by his greater brother. Born 1737. Died 1806.

Hayes, Catherine, a very popular Irish soprano, born in 1825. Died 1861.

Head Voice, the falsetto register, which in men has more or less the quality of the female voice, and in women a flute-like quality.

H dur (Ger. hä dūr) the key of B major.

Hebrides, The. One of the names of Mendelssohn's concert overture in B min. op. 26, Called in Germany "Fingals Höhle," and "Die einsame Insel." 1831 or 1832.

Heftig (Ger. hĕf'tĭg), vehement, boisterous.

Heiter (Ger. hī'-tĕr), serene, bright.

Heiss (Ger. hīs), hot, ardent.

Heimkehr aus der Fremde, German name of Mendelssohn's operetta, "The Son and Stranger."

Heller, Stephen, the universally known and elegant composer of etudes and salon pieces for piano, is an accomplished pianist. He was born May 15, 1815, at Pesth. Since 1838 he has resided in Paris, rarely playing in public, but highly esteemed as teacher and composer. His studies op. 45, 46 and 47, as well as the older set op. 16, have been in universal use among piano students, and for elegance and refinement of diction they are not equalled by other works of similar difficulty. They are, however, open to the pedagogic objection of being extremely unprogressive, easy and difficult ones strangely alternating.

Helmesberger, Joseph, a member of a distinguished musical family in Vienna, was born in 1828, appointed violin professor and director of the Conservatory at the early age of 24. In 1860 he was appointed first violin at the Imperial opera, etc. He leads quartette parties every season. His playing is noted for grace, poetic quality, refinement, and brilliancy.

Helmholtz, Hermann L. F., the celebrated investigator of sound, and the physiology of music, was born at Potsdam, 1821. Is professor in the Berlin University. His great work, "Tone Sensations," is now translated into English.

Helmore, Rev. Thomas, an English clergyman, author of several works in church music devoted mainly to the restoration of the Plain Song. B. 1811. Educated at Oxford.

Henkel, ——, a prolific composer of organ and church pieces, was born at Fulda, 1780. D. 1851. His son, *Geo. Andreas*, was born 1805, and was also a prolific composer. D. 1871. A younger brother, *Heinrich*, b. 1822, is a distinguished organist, and in 1844 was elected organist of St. Eustache, in Paris. Lives at Frankfort-on-the-Maine.

Henschel, George, born Feb. 18, 1850, was first a pianist, but at present the leading baritone singer in England. Is also a prolific and talented composer.

Hensel, Fanny Cecile, an elder sister of Mendelssohn, was born 1805. Was a fine player and a good musician. Died 1847.

Henselt, Adolph, one of the most distinguished virtuoso pianists of the present day, but so nervous that he rarely plays in public, was born May 12, 1814, in Bavaria, and since 1838 resident in St. Petersburg. H. was a pupil of Hummel, but is distinctly a virtuoso of the modern school. H. is a fine musician, and a very successful teacher. As a composer he has decided originality and poetic value, though perhaps not such as will rank him permanently with the highest. His pianoforte concerto is regarded as one of the most difficult ever written.

Heptachord, a scale or system of seven sounds.

Herculaneum, opera in 4 acts, by Felic. David, 1859.

Hercules, a musical drama or oratorio, by Handel, 1744.

Herold, Louis Joseph Ferdinand, one of the most gifted of the French opera composers, was born at Paris, 1791, the son of a pianist. His earliest success was in 1813, but he composed a large number of operas before he achieved a cosmopolitan success in "Zampa" in 1831. H. died young, just at the maturity of his powers, in 1833, aged 42.

Herrmann, Gottfried, a many-sided German musician and composer, born 1808 at Sonderhausen, educated by his father, a violoncelist, and afterwards with Spohr, Aloys Schmitt, etc. Since 1839 he has occupied a very high position as conductor, opera composer, and teacher of singing, not only at Sonderhausen and Lübeck, but in many festivals, etc.

Herschel, Frederick William (Sir William Herschel), the great astronomer, was born at Hanover in 1738, and at the age of 14 was placed in the orchestra as oboeist. He came to England with the regiment about 1757, and was stationed at Durham. He soon became organist at Halifax, and afterwards at Bath. While living here he turned his attention to astronomy, and pursued his studies in the intervals of his professional duties for many years. In 1781 his discovery of the planet Uranus by means of the great telescope which he had built, procured his appointment of private astronomer to the king, and a pension of £400, whereupon he abandoned the musical profession. D. 1822.

Hertz, Michael (mĭk'-ĕl härtz), piano virtuoso and composer, is one of the most talented young musicians in Germany. Was educated at Leipsic, and at present teaches at Berlin. Born 1844 at Warsaw.

Herz, Henri, a much admired composer and pianist, was born in 1806 at Vienna, and learned music of his father. In 1816 he was entered at the Paris Conservatoire, and two years later began to compose. His concert tours from 1831 to 1834 were made chiefly in Germany and France. In the latter year he came to England, and in 1846 to 1850 to the United States and South America. In 1851 he was back in Paris and professor at the Conservatoire, which he relinquished in 1874. He set up a piano factory of his own in 1853, and his instruments hold high rank. As a composer he has always written in the mode of the day.

Hesse, Adolph (hĕs'-sĕ), a great organist and elegant composer for the organ, as well as in most other forms of music. He was born at Breslau, Aug. 30, 1809, and in 1831 became organist there. He made concert tours to Paris, England and throughout Germany. Died August 5, 1863.

Hexachord, a scale of six sounds, having a semi-tone between the third and fourth, and major seconds elsewhere. a. A lyre of six strings

Hexameron, a set of six pieces, or songs. This name is given to Liszt's Variations on "I Puritani" for two pianos.

Hidden Fifths, fifths produced by the progression of two voices to a perfect fifth through similar motion.

High Mass, a mass sung with full ceremonial.

Highland Fling, a step in dancing peculiar to the Scotch Highlands. Also the dance itself. The music to which it is danced is the Strathspey

Hiller, Ferdinand, one of the most eminent living German composers and musicians, was born of Jewish parents at Frankfort-on-the-Maine, Oct. 24. 1811. He studied the piano, violin, and composition, partly with Hummel at Vienna. From 1828 to 1835 he lived at Paris, composing and teaching, and was intimate with Rossini, Chopin, Liszt, Meyerbeer, Berlioz, Nourrit, Heine, etc. He was the first to play Beethoven's E flat concerto in Paris. After living some time at Leipsic and Dresden, he organized the Conservatory at Cologne, where he has resided ever since. His most distinguished pupil is Max Bruch. Hiller writes in a classical style, and has published 183 works, of almost every kind; chief of them being his "Destruction of Jerusalem," "Spring Symphony," and Piano concerto in F sharp. Hiller is a polished and genial man, who has never lacked friends

Hiller, Johann Adam, a very active, productive, and influential German musician, was born at Wendisch-Ossig, in Prussia, 1728, and lived independently at Leipsic, actively employed in promoting public concerts. As a composer he is credited with having enlarged the scope of the *Lied*. Died 1804.

Himmel, Freid Heinrich, a melodious, but unimaginative composer, born 1765, died 1814.

Hodges, Dr. Edward, an English musician and organist, was born at Bristol, 1796, and was organist of Clifton church. In 1838 he came to New York and became organist of St. John's, and in 1846 at Trinity. Returned to England 1863. Died 1867. His daughter, *Faustina Hasse Hodges*, is an organist, as is also his son, Rev. J. S. Hodges.

Hoffmann, a celebrated name in literature and music in Germany. Among the chief composers by this name were: *Ernst Theodor*, a highly original composer and *litterateur*, as well as jurist, b. 1776, d. 1822. H. was an extremely clever but fantastic newspaper writer, and many of his pieces have been translated, one by Carlyle. He wrote also 11 operas, a requiem, two symphonies, etc. *Karl Julius A.* H., b. 1801 at Ratisbon, lives at Lobschütz, and is author of "History of Musicians in Silesia from 960 to 1830," also of several other musical histories, as well as very many compositions, songs, chorales, piano pieces, concertos for different instruments, an operette, etc. *Johann George*, an organist and founder of musical theory, born 1700, died 1780. Composer of many church cantatas, 400 serenades, concertos, etc. *Ludwig*, a clever composer, b. at Berlin, 1830, where he lives as teacher of singing, conductor, etc. *Heinrich Anton*, violin virtuoso and conductor, 1770–1842. His brother, *Phillip Karl*, was a pianist and prolific composer. 1769–1820.

Hofmann, Heinrich (hīn'-rĭk), a talented and progressive composer of the present time. Born Jan. 13, 1842, in Berlin, where he studied piano and composition with Kullak, Dehn, and Wüerzt, and still resides. Is the composer of operas, symphonies, songs, and especially a number of very successful cantatas for chorus and orchestra, "The Fable of the Fair Melusine," "Cinderella," "Loreley," etc., which have been extremely successful. Hofmann is a pleasing composer, and a good colorist with orchestra.

Hoffman, Richard, a distinguished piano-forte virtuoso, teacher and composer in New York. Born in Manchester, England, May 24, 1836. Came to New York in 1846 or 1847, where he has since held high rank as teacher and pianist.

Hoffman, Edward, brother of the preceding, a popular writer of light salon pieces.

Hohlflote (Ger. hōl'-flō'-tĕ), hollow-toned flute. An organ stop producing a thick and hollow flute-tone. Usually of 8 ft.

Hohnstock, Karl, a distinguished pianist, violinist, and musician, of Philadelphia Born 1828 at Brunswick. Came to Philadelphia in 1848.

Holden, Oliver, one of the original American psalmodists, a carpenter by trade. Published his "American Harmony" about 1790. Died at Charlestown, 1831.

Holmes, Alfred, a talented composer and fine violinist. Born at London 1837. Died 1876. His principal works were his symphonies, "Robin Hood" and the "The Siege of Paris."

Home Sweet Home. This melody occurs in Bishop's opera of "Clari," 1823. It is designated as a "Sicilian Air," but is very possibly Bishop's own.

Homophony, the same in sound. Equivalent to *unison*, and opposed to Polyphony, or manifold sound. Now commonly applied to music in which the parts all move together, instead of imitations, etc., as in polyphonic style.

Hook E. & G. G., and Hastings, a firm of organ builders, established in Boston about 1835, and for the last twenty years occupying the foremost place among American builders. Their work is remarkable for sweetness and purity of voicing.

Hopkins, Edward John, an English organist and composer of church music, born at Westminster 1818. Died at Ventnor 1873.

Hopkins, C. Jerome, an indefatigable teacher of chorus singing, and eccentric pianist and organist in New York son of the late Bishop Hopkins, of Vermont. H. publishes "*The Orpheonist*," a curious musical periodical.

Horn, French Horn, one of the most characteristic and important brass instruments in the orchestra. Is composed of a tube 17 feet in length, rolled into a spiral form. Modern instruments are furnished with valves on the same plan as those of the cornet, and crooks for the purpose of changing the pitch of the whole tube. The tone of the horn is peculiarly soft and pure. It is an extremely difficult instrument to learn to play, and the instruction books are said by players to be incorrect.

Horneman. Johann Ole Emil, a Danish composer, b. 1809, d. 1870, at Copenhagen.

Horneman, a young German composer, educated at Leipsic, well known by his pretty overture to "Aladdin." Born about 1850.

Hornpipe, an English dance in common time, rather quick.

Horsley, William, Mus. Doc., an English organist, and glee and church composer. Born 1774, died 1858.

Hucbald (hūk'-bäld), a monk of St. Amaud, in Flanders, born about 840, died 932, aged 92. The author of the earliest treatise on harmony which has come down to us. Owing to the imperfect notation he employs, there is some doubt as to the real intention of his music. But on the whole it sounds to us dreadfully crude. It consists of parallel 4ths and 5ths.

Huguenots, Les. Opera in 5 acts, by Meyerbeer. 1836.

Hullah, John, LL.D., a distinguished teacher of singing and musical educator in England. Born at Worcester 1812. Came early to London, where he has lived ever since. In 1838, after composing several small operas, Mr. Hullah turned his attention to the popular instruction in vocal music in which he has ever since been engaged. Hullah advocates the "fixed Do," as distinguished from the "movable Do" of the Tonic Sol-Fa schools. He is the author of many text-books of music, lecturer and professor of vocal music in Queen's College, London, and Inspector of Training Schools for the United Kingdom. His lectures on Musical History are very interesting. (2 vols.)

Humor (Ger. hū-mor). Whim; fancy.

Humoreske (Ger. hū-mŏr-ĕs'-kĕ). A title adopted by Schumann for his piano-forte piece, op. 20.

Humphry, Pelham, an English composer of anthems, songs, etc. B. 1647. D. 1674.

Hummel (hūm'-měl), J. N., a celebrated pianist, and an elegant and in some sense, classical composer for the piano, was the son of a musician, and born at Presburg, 1778. About 1786 He became an inmate of Mozart's house, and for two years enjoyed his instruction. He traveled several years as a concert pianist, studied composition at Vienna with Albrechtsberger, was from 1804 to 1811 Capellmeister to Prince Esterhazy in Haydn's place, and afterwards lived at Weimar, with frequent journeys to Russia, France, England, etc. Died at Weimar, 1837. He wrote 3 operas, 2 masses, much piano music, etc. He had good musicianship, elegance of style, but little force and concentration As a pianist he was for some time the rival of Moscheles at Vienna.

Hunten, François (hoon'-tĕn), a French pianist and composer, author of many light pieces for piano, studies, etc. B. about 1810.

Hurdy-gurdy, an obsolescent instrument, somewhat resembling a viola or large violin. The strings are made to vibrate by means of the friction of a wooden wheel let into the belly, just above the tail-piece, and revolved by means of a crank. Two of the four strings are used for melody strings, or chanters, and are stopped by means of keys on the fingerboard. The other two are drones and sound continuously when the instrument is played. It is essentially a peasant's instrument.

Hutchinson Family, a family of natural singers, born in Milford, New Hampshire. Four of the brothers, born from 1818 to 1828, were very noted as temperance and anti-slavery singers throughout the Northern States and England from 1846 to 1858. Later they were broken up, and are now represented by *John* and his family, and *Asa* and his family. They had musical voices and sang simply.

Hymn, a song of praise to Deity. A lyrical poem for singing in church.

Hymn of Praise, The, a cantata by Mendelssohn, in 1840.

Hyper (Gr. hī'-pĕr). Above.

Iambus, a poetical and musical foot, consisting of one short and one long syllable.

Idea, a theme or subject.

Ideal, that which is expressive of the idea. See Part IV

Idomeneo Re di Creta (ee-dō-mān'-ā-ō rā dee kree-tä). "Idomeneo, King of Crete," opera seria io 3 acts, by Mozart. 1781.

Idyl, (ĭ'-dĭl), or Idylle (Fr. ee-dĭl'), a short poem in pastoral style; an eclogue.

Il (Ital eel.) the.

Im (Ger. *in dem*), in the.

Imagination, the faculty of forming lively images within one's mind, of scenes, histories, sounds, plays. It is the same as *Phantasie*.

Imboccatura (Ital. eem-bŏk-kä-too'-rä). The mouthpiece of a wind instrument.

Imbroglio (Ital. eem-brōl'-yō), confusion, want of distinct ideas.

Imitation, the repetition of a melodic figure or motive called *antecedent*, previously appearing in another voice. Imitation takes place "in the unison," *i.e.*, at the same pitch, in the second, third, fourth, etc., above or below. *Strict imitation* is an exact repetition of the antecedent; *Free imitation* an approximate imitation, one or more of the intervals being enlarged or diminished.

Immer (Ger. Im'-mĕr). Always, ever.

Imperfect, less than perfect. Applied to intervals to denote that they are too small.

Imperfect Consonances, the major and minor thirds and sixths, as well as their compounds with octaves.

Imperfect Cadence, a full cadence in which the soprano ends on the third of the chord.

Impeto (Ital. eem'-pĕ-tō). Impetuosity, vehemence.

Impetuoso (Ital. eem-pā-too-ō'-zo). Impetuously, vehemently.

Impresario (Ital. eem-prĕ-zä'-rō-ō). A manager of operas or concerts.

Impromptu (Fr. ăhn-prōmp'-too). An extemporaneous production. A light and spontaneous composition.

Improperia (Lat.) The Reproaches. A series of antiphons and responses used in the solemn service of the morning of Good Friday.

Improvisare (Ital. ēm-prō-vē-zä'-rĕ). To improvise.

Improvisateur (Fr. ăhn-prō-vē-zä-tūr'). An improviser.

Improvissatore (Ital eem-prŏ-vē-sä-tō-rĕ). One who sings or declaims in verse or music extemporaneously.

Improvisation, the act of singing, playing, or composing music without previous preparation. The composition so produced.

In alt, tones above the F of the 5th line of the treble staff.

In altissimo (Ital. äl-tees'-sō-mo). The octave above the preceding.

Incalzando (Ital. een-käl-zän'-dō). Somewhat quicker (than the preceding part).

Incarnatus est (Lat. ĭn-kär-nä-toos ĕst), "and was born." A part of the Credo, usually set to slow music.

Indeciso (Ital. een-dĕ-tshee'-zō). Undecided, wavering; with unsteady time.

Index, the old name for "direct," which see.

Indifferente (Ital. een-dĭf-fŏ-rān'-tĕ). Coldly, indifferently.

Infinite Canon, also called *Endless Canon*. A canon without proper ending, each part leading back to the beginning, like a *round*.

Inflection, any change of pitch or modification of the tone of the voice.

Infra (Lat. ĭn'-frä). Beneath.

Inhalt (Ger. ēn-hält). Content; meaning.

Innig (Ger, ĭn'-nĭg). Cordial, fervent, sincere, devout. Used by Beethoven and Schumann in the last senses.

Innocentemente (Ital. een-nō-tshān-tĭ-mān'-tĕ). Innocently; in a simple and artless style.

In Partita (Ital. pär-tee'-tä). In score. See "Score."

In Questa Tomba (Ital. een kwĕs'-tä tōm'-bä), "In this Tomb." A celebrated contralto song of Beethoven's. 1808. Also effective for bass. Much sung by Mr. M. W. Whitney.

Inquieto (Ital. een-kwē-ä'-tō). Restless, uneasy.

Instante (Ital. een-stän'-tĕ). Instantly.

Instantemente (Ital. een-stän-tĕ-mān'-tĕ). Vehemently, urgently.

Institute, Prix de l' (prees dŭ lĭn-stĭ-tüt), "Prize of the Institute." A prize founded by Napoleon III in 1859, of 20,000 francs, awarded biennially to the member of the Institute most deserving of it. It has once been taken by a musician, Felicien David, in 1867.

Institute, any body or society established under law for a particular purpose.

Institute Nationale, a great national institution in France, established by the Directory in 1795. It consists of 5 Departments: 1, *Académie Fransaise*. 2, *Inscriptions et Belles-Lettres*. 3, *Sciences*. 4, *Beaux Arts*. 5, *Sciences Morales et Politiques*.

Instrument, in general a tool. In music an apparatus for producing musical sounds. Orchestral instruments consist of the *strings*, violin family; the *wind* (*wood*), flutes, oboes, clarinettes, and bassoons, and (*brass*), horns, trumpets, trombones, ophicleid, tuba, etc., *percussion*, drums, triangle, cymball, tambourine, etc. All wind instruments are regarded as descended from the pipe, and all stringed instruments from the lyre.

Instrumentation, the art of writing for orchestra. Berlioz has a book on the subject. See also the and Vol. of J. C. Lobe's *Kompositionslehre*. Also a primer of the Novello series.

Intendente (Ital. een-tĕn-dān'-tĕ). Director, conductor.

In Tempo (Ital. tĕm'-pō), in time, *i.e.* resuming the proper movement after a ritard.

Interlude, a short passage played between the stanzas of a song or hymn. Also a light play introduced between the acts of a drama.

Intermezzo (Ital. een-tĕr-māt'-sō). An interlude, or intermediate piece between two others. An interlude, a name frequently employed by Schumann to designate short and not very important pieces. An *I.* was originally of a light and pleasing character.

Interval, difference of pitch between tones. Intervals are named from the number of degrees of the scale they include. A *second* is the interval between any tone of the scale and the next above or below. A *third* takes to the next tone but one, etc. The representation of an interval is determined by its nature. A second is represented by two notes on adjacent degrees of the staff; a third by two notes on successive lines, or successive spaces, etc. Intervals which sound alike, as the minor third and augmented second, are introduced and resolved differently. Like different words of the same sound, they can not be determined when standing alone, as *ail* and *ale; plain* and *plane; so* and *sew; can* to be able, and *can* a receptacle. The manner of their use explains their meaning, and the true spelling thereupon follows. The principal intervals in perfect intonation are represented by mathematical ratios, those of the tempered scale are not easy to determine, and almost impossible to produce on different instruments twice alike, owing to the difficulty of tuning. (See "Temperament," and "Scale ratios.") The ratios of the principal intervals, beginning with the most consonant, are *octave* 2:1; per *fifth* 3:2; per *fourth* 4:3, maj. *third* 5:4; min. *third* 6:5; maj. *second* 8:7, 9:8, and 10:9, according to its place in the scale; min. *second* 14:13, 15:14, 16:15.

Intervals, Perfect. The unison, octave, 4th and 5th which occur between the tonic and the 4th, 5th, and 8th of the major scale. These are called *perfect* because they have perfect "complements," and because they are the only consonant intervals of those denominations.

Intervals, Major. Seconds, 3ds, 6ths, 7ths, and 9ths, between the tonic of the major scale and the corresponding diatonic tones.

Intervals, Minor. Seconds, 3ds, 6ths, 7ths, and 9ths, a chromatic semi-tone smaller than the major intervals of the same name.

Intervals, Augmented. A chromatic semitone larger than major or perfect intervals.

Intervals, Diminished. A chromatic semitone smaller than perfect or minor intervals.

Interrupted Cadence, called also evaded cadence, a cadence that is interrupted by the unexpected entrance of some other chord (usually the sixth degree) where the tonic was expected.

Intonare (Ital. een-tō-nä'-rĕ), To pitch the voice; to sound the key note; to intone.

Intrada (Ital. een-trä'-dä). An introduction.

Intrepido (Ital. een-trā'-pē-dō). Intrepid, bold.

Introduction, a short preparatory movement.

Intonation, the pitch. Also the introductory notes of the Plain Song where the precentor is hunting for the key.

Introit (In-trō'-It, or Fr. ăhn-trwä). Entrance, a hymn or anthem sung while the priest enters within the rails at the communion table, or at the opening of the service. Anciently sung while the faithful were entering the church.

Invention, a name given by J. S. Bach to certain small piano-forte pieces in two and three parts.

Inversion, a turning upside down. In *harmony* the change from an interval to its complement. Also the substitution of the 3rd, 5th, or 7th of a chord as bass, instead of the root, the natural bass. In *counterpoint* the interchange of voices, the higher becoming the lower, and *vice versa*, at some pre-contrived interval, which may be the octave, ninth, tenth, or twelfth. In *melody* the repetition of a motive or phrase, with its ups and downs reversed. In the inversion of a chord, the "combination tone" remains unchanged, hence the identity of the chord is unaffected by it.

Ionic Key } One of the church keys, hav-
Ionian Mode } ing the tones C D E F G A B C, being in fact our major scale.

Ipermestra, an opera libretto, by Metastasio, which has had 18 composers. Among them Sarti, Jommelli, Hasse and Gluck.

Iphigenie en Aulide, "Iphigenia in Aulis," tragic opera in 3 acts, by Gluck. 1774.

Iphigenie en Tauride, "Iphigenia in Tauris," tragic opera in 4 acts, by Gluck. 1779.

Irene (ī-reen). An English version of Gounod's "*Reine de Saba.*" 1865.

Iriandais (Fr. eer-lähn-dä'). An air or dance tune in the Irish style.

Irish Music, is noted chiefly for its sweet and pathetic melody, and for its wild and devil-may-care dance tunes.

Irresointo (Ital. ee-rā-zō-loo'-tō). Irresolute, wavering.

Isochronous, in equal time.

Isotonic System, a system of tuning in absolutely equal temperament.

Istesso (Ital. ees-tā'-sō). The same.

Isouard, Nicolo, a prolific French composer of operas, distinguished by melody and freedom from vulgarity. 1775-1818.

Israel in Egypt, the 5th of Handel's oratories. 1738. This work contains a greater number of bare-faced plagiarisms from other composers than was perhaps ever offered in a great work by a man of genius. It is distinguished, nevertheless, for grandeur and monotony.

Italian Music was formerly noted for its scientific cleverness, and always for its melody and pleasing quality. See Lessons xxxix and xli.

Italiana in Algieri, L', "The Italian in Algiers." Comic opera by Rossini. 1813.

Italian Sixth, a name sometimes given the chord of the augmented sixth and maj. third, as D♭ F B.

Ite, Missa Est, "Go! Mass is finished." The dismissal anthem in the Mass.

Jack, an upright piece of wood standing on a key of the harpsichord, bearing on its upper end a transverse piece of crow-quill to twang the string in passing, when the key is pressed by the finger. In the piano the Jack is the upright lever of the action, communicating the motion from the key to the hammer.

Jackson, William, an English violinist, organist and composer. Born at Exeter 1730. Died 1803. Author of several operas and dramatical works, and writings about music.

Jackson, William, an organist and chorus master, whose earliest business was that of a tallow-chandler, and who educated himself, was born at Masham 1816. Was the author of an oratorio "The deliverance of Israel from Babylon," 1845, and several cantatas. Died 1866.

Jackson, Samuel, an organist, composer and arranger of music, and teacher, in New York.

Jadassohn, Saloman, a many-sided composer of the present time, was born at Breslau in 1831, and studied with Hesse, Lüstner, Brosig, and at Leipsic. In 1852 became resident in Leipsic and conductor of the "Euterpe" society J. is a teacher of harmony, composition and piano in the Conservatorium, and a fruitful composer of piano pieces, songs, symphonies, etc.

Jadin, Louis Emmanuel, a French composer, of Belgian origin, conductor and teacher, who wrote very many patriotic songs, much chamber music, and several operas. Born 1768 at Versailles. Died in Paris 1853.

Jaehns, Friedrich Wilhelm, (written *Jähns*, yäns), royal music director at Berlin, was born 1809. He has composed and arranged much for the piano, and is author of an exhaustive thematic catalogue of the works of Carl Maria von Weber.

Jaell, Alfred (yäl), a distinguished piano-forte virtuoso, was born at Trieste, Mar. 5, 1832, studied the violin and piano at an early age, and made his first public appearances as pianist at the age of 11. From this time forward his success as a virtuoso was very great. In 1843 he settled in Paris, but left at the time of the revolution in 1847, and soon afterwards came to America. In 1851 and 1852 he played with great success in Boston and New York. Since 1854 he has divided his time between England and the Continent. Jaell is an elegant pianist, with great fluency and neatness of technic, but not much depth. He married a pianist, Miss Trautmann, in 1866.

Jaffe, Moritz (yäf-fä'), A good violinist and composer, living at Berlin. Born 1835. Author of two operas, a string quartette, etc., and a superior leader of a quartette.

Jahn, Otto (yän), the biographer of Mozart, and a distinguished philologist, archæologist and writer on art and music. Born June 16, 1813, at Kiel. Studied there and at Berlin and Leipsic; took his degree in 1831. Lived at Bonn 1855 to 1869. Died that year at Göttingen. His great work of musical interest is his "W. A. Mozart," 1856-59.

Jahrbuecher fur Musikalische Wissenschaft, "Yearbooks of Musical Science." Published in 1863 and 1867, containing many valuable papers. (Breitkopf & Härtel, Leipsic.)

Jaleo de Xeres (Spa. hä'-lā-ō dā hā-rĕs). A Spanish national dance, of a quick, light character. Frequently introduced in operas.

Jannota, ——— (yän-nōt'-tä), the leading Italian teacher of singing in Cincinnati.

Jean de Paris, "John of Paris," comic opera in 2 acts by Boieldieu. 1812.

Jenny Bell, comic opera in 3 acts by Auber, 1855. The scene is laid in England.

Jensen, Adolph (yĕn'-sĕn), one of the most imaginative and pleasing composers of the present time. Born Jan. 12, 1837, at Königsberg. Was a pupil of Ehlert and Marpurg. He has published very many works, songs, piano pieces, etc., in a style somewhat resembling Schumann, but more pleasing and not so deep. His studies for piano, op. 32, are worthy of particular mention as affording an agreeable introduction to Schumann. Died at Baden-Baden, 1879.

Jepthah, Handel's last oratorio. His blindness came on during its composition. 1751. This subject was also set by Bartholemon at Florence in 1776, and Reinthaler about 1855.

Jerusalem, grand opera in 4 acts by Verdi, being a French adaptation of "I Lombardi." Also an oratorio in 3 parts by H. H. Pierson, 1852.

Jessonda, a grand German opera in 3 acts by Spohr. 1823.

Jeune Henri, Le, opera-comique in 2 acts by Méhul. 1797.

Jeu (Fr. zhŭh), play. The style of playing an instrument. Also a register in an organ.

Jeux (Fr. zhŭh, plural of the preceding). Stops.

Jeux d' Anches (Fr. zhŭh d'änsh). Reed stops.

Jeu Grande (Fr. zhŭh grän'-dĕ). The full organ.

Joachim, Joseph (yō-äkh'-eem), the greatest of living violin players, was born at Kittsee, June 28, 1831. He began to play the violin at 5 years of age. In 1843, a boy of 12, already an accomplished player, he went to Leipsic, where his remarkable talent was recognized by all, and he remained with David, and at the same time made thorough studies in literature and musical composition, until 1850, when his career as virtuoso began, and has continued ever since with the greatest distinction and honor. In 1868 he became head of the "High School for Musical Execution" in Berlin, where he has since resided and labored, with the most beneficent results Joachim is noted for the breadth, grace, tenderness and deep feeling of his playing, as well as for his unapproachable technique, in which respect he is not surpassed by any. He is also a composer of exceptional ability. His greatest work is his "Hungarian Concerto," op. 11.

Joan of Arc, opera in 3 acts, by Balfe, 1837.

Joconde, ou Les Coureurs d'Aventure, comic opera in 3 acts, by Isouard, 1814.

John the Baptist, an oratorio in two parts, by Dr. G. A. Macfarren. Produced at the Bristol Festival in 1873.

Jodeln (Ger. yō'-d'ln). A style of singing peculiar to the Tyrolese peasants, the natural voice and the falsetto being used alternately.

Joie (Fr. zhwä). Joy, gladness.

Jommelli, Niccolò, (yŏm-mĕl'-lee). A distinguished Neapolitan opera composer. Born at Aversa 1714, and thoroughly educated in music, at first at home, and afterwards in Naples. Jommelli made his first appearance as an opera composer in 1737, with gr at success. The following twenty years were passed at Venice, Vienna, Rome, and again at Naples, where for the most of the time his operas had distinguished success. Died 1774.

Jones, Sir Wm., the learned orientalist, was author of a treatise on "The Musical Mndes of the Hindos," 1784. Born 1746 at London. Died at Calcutta 1794.

Jongleurs (Fr. zhŏnh-glŭr). An old term for the itinerant musicians of the 10th and following centuries.

Joseph and his Brethren, the 8th of Handel's oratorios, 1743.

Joseph, opera comic in 3 acts, by Méhul. 1807. 2. Oratorio in two parts by Dr. G. A. Macfarren. Produced at the Leeds Festival, 1877.

Joshua, the 14th of Handel's oratorios, 1747.

Josquin, Després (yōs-keen' dā-prā.). One of the greatest masters of the Netherlands school, and the immediate predecessor in musical history of Lassus and Palestrina, was born about the middle of the 15th century, near St. Quentin. He was a prolific composer, and left 19 masses, about 50 secular pieces, 150 motets with sacred words, etc. His works sound somewhat meagre now, but he had genoine melody.

Jota (Spa. hō'-tă). A Spanish national dance in waltz time. Specimens may be seen in "Sarasate's Spanish Dances."

Jubel-Floete (Ger. yoo'-bĕl flô'-tĕ). An organ stop of the flute species.

Jubilate Deo (Lat. joo-bĕ-lä'-tĕ dee'-ō). "O be joyful in the Lord." The first words of the 100th Psalm; is used as a canticle in the order of Morning Prayer.

Jubilee Overture. The, a celebrated overture in E, op. 59, composed by C. M. von Weber for the festival at Dresden in 1818. It winds up with "God save the King."

Jubilee, The Peace. Two monster festivals by this name were held in Boston 1869 and 1871, under the inspiration and general direction of Mr. P. S. Gilmore. At the last there was an orchestra of 900, a large organ, a chorus of 14,000, and the audience room held about 40,000.

Judas Maccabeus, the 12th of Handel's Oratorios. Begun July 9, ended Aug. 11, 1746.

Judith, 1. An oratorio by Defesch, 1733. 2. An oratorio by Dr. Arne, 1764. 3. A "Biblical Cantata," by H. Leslie, 1858.

Juive, La (zhū-eev'). "The Jewess," opera in 5 acts, by Halévy, 1835.

Jullien, Louis Antoine, the famous bandmaster, and the first to bring a large orchestra to America, was born at Sisterton, April 23, 1812. In 1838 he began his career as a conductor in London, with an orchestra of 90 and a chorus of 80. From time to time he enlarged his resources, employed the greatest solo artists, started a store, leased a theater, and so made much money and rode on the highest wave of popularity, only to be overtaken finally by financial misfortunes. He came to America in 1853, and remained here until 1854. On his return to England he again lost heavily, removed to Paris, and finally died in a lunatic asylum near Paris in 1860. To this enterprising, if somewhat charlatanish, conductor, the English and American public owe important education in the taste for classical music and finished style of performance.

Jungste Gericht, Das, Spohr's first oratorio. 1812. Not the same as his "The Last Judgment."

Jupiter Symphony, The. Mozart's 49th and last symphony, in C (Köchel 551) 1788. The name was applied, perhaps, by J. B. Cramer.

Just, a term applied to all consonant intervals, and to the strings and pipes that give them with exactness.

Justo (Ital. yoos-tō). Exactness, precision.

Jungmann, Albert (yoong'-măn). A good pianist, and an elegant composer of piano pieces. Born 1824 at Langensalza. Lives in Vienna.

Kafka, Johann Nepomuk, pianist and salon composer, was born May 17, 1819, in Bohemia. Studied in Vienna, and since 1840 has produced a constant succession of pleasing compositions for the piano.

Kalkbrenner, Friedrich W. M., was in his day a great virtuoso pianist and a prolific composer. He was born near Berlin in 1788. Studied in Paris at the Conservatoire, where he carried off the honors for his piano playing. He at first settled in London, where he had fine success as a teacher and player, but in 1824 he returned to Paris, where he was received as a partner in the house of Pleyel & Co., piano-makers, and eventually amassed a fortune. His compositions for a time were held in the highest repute, and were so when Chopin went to Paris in 1831, but they are now forgotten. K. was an elegant pianist, but without a large tone or much depth of expression. D. 1849.

Kalliwoda, Johann Wenzelslaus, a violin player and popular composer, was born at Prague in 1800. He died at Carlsruhe in 1866. Was the author of 7 symphonies, besides a large number of concertos, quartettes, etc., which were melodious and well written, but not of permanent value.

Kammer (Ger. kăm'-mer), chamber. *Kammer Musik*, chamber music.

Kanne, Fr. A., a talented German composer and poet, born 1778 in Saxony, who left a number of operas and dramas. Died in Vienna, 1833.

Kapelle (Ger. kăp-pĕl'-lĕ), chapel. A musical establishment, usually orchestral. Formerly applied to the private band of a prince or magnate, but now applied to any orchestra. Thus, at Berlin, the Kaiserliche Königliche Kapelle (97 musicians called Kammermusiker) forms the regular orhcestra of the Grand Opera, with two Kapellmeisters (conductors), a Concertmeister (leader, or 1st violin), and a Balletdirigent (ballet-master). [*Grove.*]

Kapellmeister (Ger. käp-pĕl'-mīs'-tĕr). Conductor of an orchestra. See above.

Keiser, Reinhard (rīn'-härd kīz-ĕr), an eminent German opera composer of the olden time, born 1673. For 40 years from 1694 he remained at Hamburg, a favorite composer. In one year he wrote 8 operas. He composed his last opera, "Circe," in 1734, and died in 1739.

Keler-Bela (whose real name is Albert von Kéler) was born in Hungary in 1820. In 1845 he begun study in Vienna, and in 1854 took command of Gungl's orchestra in Berlin. Presently he returned to Berlin and succeeded to the Leadership of Lanner's orchestra. Has composed many overtures, waltzes, marches, etc., characterized by brilliant style, and showy instrumentation.

Kellogg, Clara Louise, the favorite American soprano, was born in Sumterville, N. C., in 1842. She made her debut as Gilda in Rigolette in 1861, since which she has been constantly before the public. She is a conscientious artist, has a voice of great compass and purity, and is highly esteemed in England and this country.

Kelly, Michael, an Irish composer of theatrical music. 1764–1826.

Kent Bugle, an improved form of the key bugle. It had a complete chromatic scale from B♭ below the treble staff to C above. Superseded by sax-horns and cornets.

Keolanthe, Or the Unearthly Bride, opera in 2 acts by Balfe, 1841.

Keraulophon (kĕr-aw'-lŏ-phŏn), an organ stop of string tone and 8 ft. pitch.

Kettle Drums are copper or brass basins with a head of skin that can be tuned to a true musical note. Used by cavalry and in orchestras, always in pairs (tonic and dominant).

Key, a mechanical contrivance through which the finger produces or modifies a sound in instruments.

Key, a relationship of tones. All authentic modern music rests upon the normal key, or tonal system from which all our harmony is drawn. Taking any tone as tonic the remaining seven tones of the octave stand in the following relations to it: 9-8, 5-4, 4-3, 3-2, 5-3, 15-8, 2-1. These are the ratios of the major scale. The same tones may be used in the minor mode without alteration, but generally the *fifth* of the major is sharped so as to make a major seventh in the minor. Thus the tones C D E F G A B C make the key of C. If G sharp be taken instead of G, the key becomes A minor. The subject of tonality has been thoroughly investigated by Helmholtz, to whose "Tone Sensations" reference is made.

Key Note, the tone of a key from which all the others are determined. That tone of a scale which makes the best point of closing.

Kiel, Friedrich (keel), a German violinist, and distinguished master of counterpoint and fugue in the Berlin Hochschule for music. Is composer of a Requiem, a Missa Solemnis, and in 1874 an oratorio, Christus. Born 1821 at Puderbach.

King, Matthew Peter, an English composer of operas. 1773–1823.

King Charles the Second, opera in 2 acts, by G. A. Macfarren, 1849.

Kirche (keerk'-hĕ), church.

Kirche-Cantaten, church cantatas, of which Bach left a large number.

Kirchner, Theodor (keerk'-nĕr), one of the most talented of the disciples of Schumann, a composer of *genre* pieces for the piano-forte. Born 1824 at Newkirchen. Lives at Leipsic.

Kirnberger, Johann Phillip (keern-bär-gĕr). Composer and theorist (most of the latter being false), was born 1721. Lived at Berlin as Kapellmeister to the Princess Amelia. Died 1783.

Kit, a small violin.

Kittel, Johann Christian, a distinguished organ virtuoso and composer, one of the last pupils of J. S. Bach. Born at Erfurt 1732. Died 1809. His published works are not very important. His best pupil was Ch. Rink, of Darmstadt.

Klavier, see Clavier.

Klang (Ger. kläng). Sound.

Klang-farbe (Ger. kläng-fär-bĕ). Tone-color.

Klingemann, Carl (klĭng'-gĕ-măn), a German literary man and poet, author of many of the songs which Mendelssohn set to music. Born at Limmer 1798. Died in London, 1862, as Secretary of Legation.

Klein (Ger. klĭn). Little, small.

Klindworth, Carl, one of the best living musicians and pianists, most distinguished as editor of the famous "Jurgenson" edition of Chopin. Born at Hanover 1830. In 1850 he went to Weimar to study with Liszt, where he was the associate of Raff, Bülow, Prückner, Wm. Mason, etc., being especially intimate with the latter. From 1854 he lived 14 years in London. Since 1868 he has been professor of piano-forte in the Conservatory at Moscow. K. has distinguished himself, also, by his arrangement of the piano score of Wagner's "Der Ring des Nibelungen."

Kloss, Karl Johann Chr., a noted organ virtuoso, born 1792 at Mohrungen, and served as organist and director in various places. Died 1853 at Riga. Left many songs, big and little piano pieces, organ pieces, etc.

Klughardt, August, a talented German composer and director. Born in 1847 at Köthen, educated at Dresden, and in 1873 became Hofkapellmeister in Naustrelitz. Is composer of songs, piano pieces, overtures, etc., which show decided originality.

Knecht, Justin Heinrich (knĕkt), a noted organ, piano, and violin player, theorist, and composer of psalms, motets, cantatas, sonatas, etc., etc., and instruction books. Born 1752, died 1817.

Knee Stop, an organ stop worked by the knee.

Knell, a stroke of the bell, made at intervals, during funerals.

Knight, Joseph Phillip, an English writer of over 200 songs, best known of which is his "Rocked in the Cradle of the Deep." He is a good organist. Born at Stratford-on-Avon, 1812. Was at one time a clergyman.

Knorr, Julius, a German pianist, teacher, and writer about music, was born 1807 at Leipsic, and appeared in the Gewandhaus concerts with success, in the first Chopin piece ever played there. He was concerned with Schumann and Schunke in establishing the "New Journal of Music." Died June 1861.

Koch, Henrich Christoph (kōk), was a laborious theorist and musical lexicographer. Born at Rudolstadt, 1749. Died 1816.

Kœchel, Dr. Ludwig Ritter von (kŭ'kĕl). A learned musician and naturalist, the author of a thematic catalogue of all of Mozart's works. (Breitkopf and Hartel, Leipsic 1862.) Born 1800 at Stein. Died at Berlin 1877.

Koehler, Louis, a many-sided German musician, especially a pianist, musical writer and teacher, is known in all countries by his Etudes for piano. Born at Brunswick 1820, was educated under Sechter, Seyfried and Bocklet. Since 1846 he has lived at Königsberg, Prussia, as musical director, etc.

Kœrner, Gothilf Wilhelm (kŭr'-nĕr). A prolific German writer of musical text-books, particularly for the organ. Born 1809. Died at Erfurt 1865.

Kolbe, Oscar (kōl'-bĕ). A theorist and composer. Born in Berlin 1836.

Kollmann, A., a musician, born at Hanover in 1756, settled in England as organist at the German chapel in London. Was author of many text books in music. D. 1824.

Kontski, Antoine, a fine pianist and composer of many pleasing salon pieces. Born at Cracow, 1817. Lives in London.

Kotzwara, Franz, born at Prague, hanged himself in Ireland 1791, whether in remorse at having written his celebrated *morceau*, "The Battle of Prague," is not known.

Krakoviak (krä-kō'-vĭ-äk), called also *Cracovienne*, a Polish dance belonging to the neighborhood of Cracow. Is in 2-4 time, in 8 measure periods.

Krause, Anton (krow'-sĕ), a good pianist and capable director, born 1834 at Geithain in Saxony. Was educated at Leipsic, and in 1859 undertook the direction of the concerts, etc., in Barmen, as successor of Reinecke. Krause is author of 10 sonatas, 60 studies, etc., for the piano-forte, which are highly esteemed.

Krebs, J. L. K., a distinguished German organist and composer for organ, educated under Bach at Leipsic, and in 1737 organist at Zwickau. Born 1713. Died at Altenberg, 1780.

Krebs, Marie, the celebrated piano virtuoso, was born of a musical family in Dresden, 1851. In her 5th year she played B. F. Burgmüller's 25 studies, op. 100, with pleasure and the most satisfactory completeness. She pursued her studies with her father only. Her concert career commenced in 1862, since which she has played in all parts of Europe and in England and the United States, with the greatest success. Her playing is distinguished by splendid and complete technic, and genuine musical feeling, both in classical and brilliant music.

Kreisleriana (krīs'-lĕr-ĭ-ä'-nä), wreaths. Schumann's title of his op. 16, "eight fantasias for piano." 1838.

Krejci, Joseph, director of Prague Conservatorium of Music. Born 1822 at Milostin. An accomplished musician, a superior organist and skillful director, and a composer of church music (masses, etc.), as well as overtures, songs, etc.

Krenn, Franz, an excellent German organist, composer and director. Born 1816 at Dross, in Austria. Studied in Vienna with Seyfried. In 1844 he became organist, and in 1862 Kapellemeister in the Royal Cathedral of St. Michael. Is a composer of masses, vespers, a symphony, quartettes, etc.

Kretschmer, Ed, a fine organist and one of the foremost dramatic composers of the present time. Born 1830. Studied in Dresden, and in 1854 became organist there. Is Hof-organist and Director of the boys of the Royal Chapel. His "Geisterschlact" was sung with great success in 1865, and took the prize. His great 5-act opera, "Die Folkungers," was successful in 1874 and 1875.

Kreutzer, Konradin (kroit'-zĕr), a talented and favorite song and opera composer, born 1782 in Baden. Was well educated, and studied medicine. In 1805 he became pupil of Albretchsberger in Vienna, where he remained till 1811, and composed many operas. In 1817 he became Kapellmeister. Died in Riga 1849. K. was the author of very many successful operas, of which perhaps the best known is "Das Nachtlager in Granada."

Kreutzer, Rudolph, the same to whom Beethoven dedicated the famous "Kreutzer Sonata," was a violinist and composer, who was born at Versailles 1766. He was a fine musician, and especially a fine violinist, playing with great success throughout France and Germany. He was professor of the violin from the foundation of the Conservatoire, until in 1824 a broken arm compelled him to stop playing. Died 1831 at Geneva.

Kreutzer Sonata, a famous piece for piano and violin, Beethoven's op. 47, 1803.

Krieger, Adam (kreeg'-ĕr), a notable German organist and composer, 1634-1666.

Krueger, Wilhelm K. (kroig'-er). A noted pianist and composer of parlor pieces for the piano, born 1820 at Stuttgart. Was pupil of Lindpaintner. Is professor of piano in the Conservatorium.

Krug, Dietrich (kroog), a noted pianist, and author of a large instruction book for it, as well as many piano pieces. Born 1821 in Hamburg.

Krumhorn (crooked horn). An 8 ft. reed stop in the organ. Otherwise called "cremona," "clarionet," etc. The name is not now in use.

Kuecken, Friedrich Wilhelm, the melodious and distinguished song writer, was born at Blackede, Hanover, 1810. He studied counterpoint at Berlin, and with Sechter in Vienna, and orchestration with Halévy in Paris. K. was a prolific composer of operas, sonatas, etc., as well as the songs and duets on which his fame rests. Lives in Schwerin.

Kuhe, Wilhelm (koo'-ĕ), an elegant pianist and composer, was born in 1823 at Prague, and a pupil of Tomaschek, and later of Jul. Schulhoff at Cologne. Resides (probably) in London. Best known by his charming caprice "*Feu Follet.*"

Kuhnau, Johann (koo'-nou). A very remarkable old musician, Cantor of Leipsic, and the greatest figure in German clavier music before Bach. He was the inventor of the sonata as a piece of several movements not dance tunes. Born 1667 at Geysing. Made cantor at Leipsic 1684. Died 1722.

Kullak, Adolph, a deep thinker in music and a teacher. Born 1823. Died 1862 in Berlin. Author of "Das Musikalischschön," 1858. and "Die Aesthetik des Clavierspiels," 1861.

Kullak, Theodor, the celebrated teacher, pianist, and composer, was born 1818 at Krotschins. He was a pupil of Czerny, and in 1846 was made Hofpianist to the King of Prussia. In conjunction with Stern and Marx in 1851 he founded a Conservatory of Music at Berlin. His own school of which he is still the head, the "Neue Akademie der Tonkunst;" he founded in 1855. Is the author of many pieces, a great octave school, and one of the first piano-teachers in Europe.

Kummer, Friedrich August, a great violoncellist and composer for his instrument. Born 1797. Lived in Dresden, and died there 1879.

Kunkel, Jacob, a pianist, composer, and music dealer (Kunkel Bros.) was born Oct. 22, 1846, in Kleiniedesheim. Studied with his father and brother, L. M. Gottschalk, and afterwards with Tausig. Located in St. Louis in 1868, where he still resides.

Kunkel, Charles, pianist, composer and music dealer, was born at Sippersfeld, in the Rhine Phalz, July 22, 1840. Came to America at the age of 9, studied with his father who was a good musician, and with Thalberg and Gottschalk, removed to St. Louis in 1868, where he since resides.

Kunst (Ger. koonst, from *konnen*, to be able). Art.

Kunst der Fugue, "The art of Fugue." A remarkable work of Bach's, one of his very latest. A series of 24 *fugues on the same subject*, designed to illustrate the manifold powers of Fugue.

Kurz (Ger. koorts). Short, detached, staccato.

Kuertzen (Ger. kürt'-zĕn). To abridge.

Kyrie Elleson (Greek), "O Lord, have mercy upon us!" The opening anthem in the mass.

L, left hand.

La, a syllable applied to the sixth sound of the major scale. Also used in France as the name of the pitch A.

La (Ital. and Fr. lä), the feminine form of article.

La bemol (Fr. lä bā-mōl), the note A flat.

Labial, organ pipes with *lips*, called also *flue* pipes.

Labitzky, Josef (yō'-zĕf lä-beetz'-kĭ), the well-known dance-composer, born 1802 at Schonfeld. Began the world as 1st violin in 1820, and in 1821 removed to Carlshad, where he still resides. He formed his orchestra in 1835. His dances are full of spirit, but not so poetical as those of Strauss.

Lablache, Luigi (lä-blăsh'), the great basso, was born at Naples 1794. He was very musical, and as a boy a fine contralto, and as such sang the solos in Mozart's Requiem on the death of Haydn in 1809. He had talent for the 'cello. At the age of 20 he had a splendid bass voice of two octaves, E♭ to E♭. From his debut in 1817 to his death in Paris 1858, Lablache was the foremost basso in Europe, and an actor and artist of the most sterling character. He was immensely large, about 6 ft. 4 in., and in his later years weighed nearly 400 pounds.

Lac de Fees, Le, opera in 5 acts, by Auber, 1839. The overture only has survived.

Lachmann, Karl, a many-sided German philologist, who has published a number of works on "The Chorus of the Greek Tragedy," the Niebelungenlied, etc., 1793-1851.

Lachner, Franz (läkh'-nĕr). One of the greatest masters in music at the present day, was born April 2, 1804, and from 1836 to 1852 when he retired on a pension, he was hofkapellmeister at Munich. L. is a prolific composer in the classical style, of songs, 4 operas, 8 symphonies, cantatas, etc., and is very highly esteemed in Germany.

Lachner, Ignaz, brother of the preceding, was born 1807. Assisted his brother at Vienna, etc., and in 1861 settled at Frankfort, where he fills many musical positions. He is also a prolific composer of operas, symphonies, piano-forte works, etc.

Lacrimando (Ital. lä-krē-män'-dō). Mournfully.

Lacrimoso (Ital. lä-krē-mō'-zō). In a mournful, pathetic style.

La diese (Fr. lä dĭ-äs'). The pitch; A sharp.

Lady Henriette, a ballet pantomime in 3 acts, music by Flotow, Burgmüller and Deldevez. 1844. The libretto was afterwards expanded, and Flotow set it as "Martha."

Lady of the Lake, The. Cantata in 2 parts, music by Prof. G. A. Macfarren. 1877.

Lændler (Ger. lānd'-ler). A country dance or air in a rustic and pleasing style in 3-4 time. Popular in Austria, Bavaria, Bohemia, and Styria. It is danced more slowly than the waltz.

La Grange, M'me Anna (lä gräng), one of the most distinguished and favorite coloratur singers of the present time, was born in 1825, at Paris. Studied singing with Bordogni. Made her debut in 1842, and had great success in all parts of Europe. She visited America in 1855, and again in 1869. Lives in Paris, where she is a prominent teacher of singing. M'lle Litta is one of the most distinguished of her pupils. She has a soprano voice of great compass, very finished execution, a lovely trill, and sang with true artistic conception and taste.

Lagrimoso (Ital. lä-grē-mō'-zō), and *Lagrimando*, weeping, tearful. In a sad and mournful style.

Lajeunesse, the family name of the distinguished prima donna, Miss Marie Emma Albani, (äl-bä'-nee). She was born in 1851 of French Canadian parents, near Montreal. In 1864 the family removed to Albany, whence she derived her pseudonym when she went upon the stage. Her finishing studies were made with Lamperti, at Milan, and her debut was in 1870, when the beauty of her voice, her pleasing method, and the intelligence of her singing speedily raised her to the commanding position she now holds. She was married to Mr. Ernest Gye in 1878.

Lallah Rookh, Moore's poem. 1. Opera by C. E. Horn, 1820. 2. Opera by Felicien David, 1862. 3. Opera in 2 acts, by Rubinstein, 1863. 4. Paradise and the Peri, Schumann. 5. Paradise and the Peri, concert-overture, by Wm. Sterndale Bennett.

Lambillotte, Pater Louis (läm.beel-yōt'-tĕ) a celebrated and popular church composer, was born 1797 at Charleroi, and at the age of 25 was kapellmeister in the Jesuit College in St. Scheul. In 1825 he joined the Order. L. has produced a great quantity of music for the church, which is showy, brilliant, and effective, but has little substance. Was also author of several works about music. Died in 1855.

Lament, an old name for harp tunes of the pathetic kind.

Lamentabile (Ital. lä-mĕn-tä'-bē-lĕ). Lamentable, mournful.

Lamentations, the funeral music of the ancient Jews was called by this name. See also *Tenebrae.*

Lamentevole (Ital. lä-mĕn-tä'-vōlĕ). Lamentful, lamentable.

Lamentoso (Ital. lä-mĕn-tō'-zō). Lamentable.

La mineur (Fr. lä-mĭn-ŭr). The key of A minor.

Lamperti, Francesco (läm-pär'-tee). The distinguished teacher of singing in Milan, was born at Savona, in 1813, studied at Milan, and in 1850 was appointed professor of singing in the Conservatory, from which he retired in 1875. L. teaches the old Italian method of Farinelli, etc. Mlle. Albani was his pupil.

Land lied (Ger. länd' leed). A rural or rustic song.

Lancer's Quadrille, a popular square dance for 8 or 16 couples.

Lang, B. J., the distinguished pianist, organist, conductor and teacher in Boston, was born in 1840. See Addenda.

Lange, Gustav (läng'-ĕ), a pleasing pianist and favorite composer for his instrument, was born 1830 at Schwerstedt. Studied with his father, who was an organist, and later in Berlin with Gustav Schumann and Loeschhorn. Since 1860 has been very active as a composer, having published over 200 pieces.

Lange, S. de, the distinguished organist, pianist and composer, was born at Rotterdam, Feb. 22, 1840. He was taught by his father, who is yet organist in Rotterdam Cathedral. He studied composition under A. F. Dupont, Damcke, etc. From 1863 to 1874 he was located in Rotterdam as organist. He then spent a year in Basle, and one year in Paris, since which he has resided in Cologne as teacher of the organ and composition in the Conservatory. He is author of symphonies, string quartettes, overtures, and especially of interesting works for the organ.

Langhaus, Wilhelm (läng'-hous), a German violinist, composer and writer about music, born Hamburg, 1832. Studied at Leipsic, served as konzertmeister and conductor at Düsseldorf, etc., and finally, in 1871, took up his residence in Berlin, where he is engaged in musico-literary labors, and teaches history in Kullak's Conservatory. Is author of string quartettes, etc.

Langsam (Ger. läng'-säm). Slowly. Equivalent to *largo*, or *adagio*, or *lento.*

Langsamer (Ger. läng'-säm-ĕr). Slower.

Languemente (Ital. län-gue-mān'-tĕ). Languishingly.

Languendo (Ital. län-gwān'-dō), **Languente** (Ital. län-gwān'-tĕ), **Languido** (Ital. län'-gwē-dō). Languishing; feeble; with langor.

Lanner, Joseph, the celebrated conductor and composer of dance music, was born at Vienna in 1801. Became a conductor at a very early age, and died in 1843.

Large, the longest note formerly in use, equal to eight whole notes.

Largement (Fr. lärzh-mānh). Full, free in style.

Larghetto (Ital. lär-gāt'-tō). A movement not quite so slow as *largo.*

Largo (Ital. lär'-gō), broad. A slow and solemn movement. This word is frequently modified by others, as *Largo assai*, very largo; *Largo un poco*, a little largo; *Largo ma non troppo*, largo, but not too much.

Larghissimo (Ital. lär-ghēs'-ē-mō), the superlative of *largo.* Extremely slow.

Larigot (Fr. lär'-ĭ-gō), shepherd's flute or pipe. An obsolete name for an organ stop tuned an octave above he 12th.

Larynx, the upper part of the *trachea.* It consists of five annular cartilages placed above one another and united by elastic ligaments.

Last Shift, on a violin the shift to the 20th line, or E.

Last Judgment, The, the English version of Spohr's oratorio "Die letzten Dinge," 1830.

Lassen, Eduard, was born at Copenhagen 1830, but educated in Brussels, where he distinguished himself in composition, and finally, in 1851 received the great government prize. He went to Liszt at Weimar, who brought out at intervals three of his operas. On Liszt's resigning the directorship Lassen took his place, which he still holds. L. is a fine writer of the new school, having composed operas, songs, a symphony, overtures, etc.

Lassus, Orlando, or *Lasso*, a Netherlands composer of church music, born about 1530, who produced a great mass of church compositions, which influenced musical progress. D. 1594.

Latour, Jean, a French pianist, and composer, born at Paris 1766, and settled in London as pianist to the Prince of Wales. L. was a prolific author of divertissments, variations, etc., which were very fashionable in their day. He died in Paris in 1840.

Laub, Ferdinand (loub), a great violinist, the peer of Joachim and Wilhelmj. Born at Prague in 1832. After the usual European experience of virtuosi, he settled in Berlin in 1856 as teacher of violin in Stern's Conservatory. His tone was extremely pure, full and artistic. D. 1875.

Lauda Sion, the name of a sequence sung at High Mass on the feast of Corpus Christi, written by St. Thomas Aquinas, about 1261.

Lauds, a religious service held at daybreak.

Laurens, Alberto (real name Albert Lawrence), an English baritone singer. Born about 1835. At present a teacher of Italian singing in New York.

Laute (Ger. lou'-tĕ). The lute.

Lauterbach, Johann Cristoph, one of the first of living violinists, was born July 24, 1832, at Culmbach, studied with De Beriot, and made many concert tours since 1853. Resides in Dresden.

Lay, a tune or song.

Le, or before a vowel *L'* (Fr, lŭ), the.

Leader, the first or principal violin in an orchestra, the director of a choir.

Leading Motive, the principal motive of a musical period or piece. A motive becomes *principal* by being repeated more times than any other in principal key of the piece. This term is also used to denote the leading motives, or "catch" motives of Wagner, and many later composers. These are striking motives, each of which is introduced in connection with some one principal character. See also Wagner in Chapter LI.

Leading Note, the major seventh of any scale, so-called on account of its strong tendency towards the tonic.

Lebhaft (Ger. lāb'-häft). Lively, vivacious, quick.

Lebrun, Francesca, a celebrated operatic soprano, born 1756. Died 1791. Had a voice of great compass and purity. She also composed sonatas, etc.

Le Carpentier, Adolphe Clair, a French piano composer and music teacher, born in 1809 at Paris. Died 1869.

Le Clair, Jean Marie, a celebrated violinist and composer for his instrument, born at Lyons 1697. Died 1764. Two of his sonatas were edited by Ferd. David, and are highly esteemed.

Lecocq, Charles, the popular composer of comic operas, operettas, etc., was born in Paris in 1832, entered the Conservatoire in 1849, and distinguished himself. His first successful opera was "Le Docteur Miracle," in 1857. Among his most popular pieces are "La Fille de M'me Angot," 1873, which ran for 500 nights consecutively. His works are distinguished for life, *brio*, and easy gayety.

Lecon (Fr. lā-sŏnh) lesson, an exercise.

Le Couppey, Félicien, a French piano composer, born in Paris 1814, educated at the Conservatoire, and in 1843 appointed professor of harmony there, and teacher of piano in the ladies classes. Is the author of many elementary and instructive compositions.

Lecureux, Théodore Marie, a French pianist, organist, and composer, was born at Brest 1829, educated in Paris, and in 1848 returned to Brest as organist and teacher of music. Is the author of many elegant and pleasing salon pieces.

Ledger Lines (perhaps a corruption of *leger*) short lines added to the staff above or below to extend its compass.

Leeds Musical Festival, was founded 1858. They are triennial 1874, 1877, 1880.

Lefebure-Wely, Louis James (lĕ-fā'-br wā'-lĕ), a distinguished organ virtuoso and improvisatore, was born 1817 in Paris, became his father's assistant as organist at the early age of eight. At 15 was appointed his father's successor at St. Roch. Entered the Conservatoire in 1832. Was organist of the Madeline from 1847 to 1858, after which he went to St. Sulpice. Died 1869. Was a prolific composer of organ music, chamber music, symphonies, masses, a comic opera, etc.

Legare (Ital. lĕ-gä'-rĕ). To slur, or bind.

Legato (Ital. lĕ-gä'-tō). Slurred; connected. On the violin *legato* notes are performed with a single drawing of the bow. In singing, *legato* notes are delivered with one continuous tone. On the piano, *legato* requires every key to be held down until the next is struck. The legato is indicated by a curved line, drawn over or under the notes to be thus played.

Legatissimo (Ital. lĕ-gä-tees'-sē-mō, superlative of the preceding). As *legato* as possible.

Legende (Ger. lāg-ĕn'-dĕ). A legend, or ballad.

Leger (Fr. lā-zhā). Light, nimble.

Legerement (Fr. lā-zhār-mänh). Lightly; nimbly; gaily.

Leggierissimo (Ital. lĕd-jĕr-ees'-sē-mō). Very lightly (superlative of Leggiero.)

Leggiero (Ital. lĕd-jē-ā'-rō). Light, swift, delicate.

Leggieramente (Ital. led-jē-ĕr-mān'-tĕ), Lightly, swiftly.

Leidenschaft (Ger. līd'-ĕn-shäft). Passion, feeling.

Leidenschaftlich (Ger. līd'-ĕn-shäft-lĭkh). Passionately.

Leier (Ger. lī'-ĕr). A lyre, a hurdy-gurdy.

Leise (Ger. lī-zĕ). Low, soft, gentle.

Leiter (Ger. lī'-tĕr). Leader, also the scale.

Leitmotive (Ger līt-mō-tēv). A leading motive.

Lemmens, Nicolas Jacques (lĕm'-mĕn). A distinguished Netherland organist and composer for the organ, was born Jan. 23, 1823, at Zoerle-Parwys in Belgium. He studied the organ at the Conservatory in Brussels, and afterwards with Hesse at Breslau. In 1849 he became professor of the organ in the Conservatory in Brussels. L. has published many brilliant pieces for the organ in a school somewhat between the gravity of the German and the levity of the French; also an important organ school.

Lemmens-Sherrington, Mdme., wife of the preceding, is a prominent English soprano, who was educated at Brussels.

Lemoine, Jean Baptiste, was a French opera composer, born 1751. Died at Paris 1796.

Lemoine, Gabriel L., son of the preceding, was a prolific composer of piano and chamber music. 1772-1815.

Leno (Ital. lā'-nō). Weak, feeble, faint.

Lent (Fr, länh). Slow.

Lentamente (Ital. lĕn-tä-mān'-tĕ). Slowly.

Lentando (Ital. lĕn-tän'-dō). Going slowly. Synonymous with *rallentando*.

Lento (Ital. lān'-tō). Slow. Frequently modified by other words, as *lento assai*, very lento; *lento di molto*, very much lento.

Lenz, Wilhelm von, Russian councilor at St. Petersburg, and author of "Beethoven and His Three Styles" (2 vols., 1852), "Beethoven: An Art-Study" (6 vols., 1855-1860), and an interesting little book on Piano-forte Virtuosi. Lenz is an inaccurate but entertaining writer.

Leo, Leonardo (lā'-ō), one of the most celebrated Neapolitan composers, was born 1694, and died 1746. He wrote several operas and a large number of pieces for the church.

Leonhard, Hubert, a favorite Belgian violin virtuoso, composer and teacher for his instrument. Born 1819 at Bellaire. After the usual career of a virtuoso, he settled down in 1849 as professor of the violin in the Conservatory at Brussels.

Leonhard, Julius Emil, a notable German pianist, composer and teacher, born 1810, died 1831 in Leipsic.

Leonore ou l'Amour Conjugal. An opera-comique in 2 acts, words by Bouilly, music by Gaveaux. 1798. Translated into Italian, the book was composed by Paer in 1804. Translated into German, it was composed by Beethoven as "Fidelio." It was B.'s wish to call the opera Leonore, but he was overruled by the management of the theatre. His four overtures to it are: No. 1 in C, op. 138, composed in 1807; No. 2 in C, 1805, and played at the three performances of the opera; No. 3, C, 1806; Fidelio, in E, for the second and final revision of the opera. 1814.

Leschetitzky, Theodor (lĕs'-chĕt-tĭt'-skĭ), a distinguished pianist, for some time professor of piano at St. Petersburg, but now living in Vienna. Is the author of many pleasing pieces for the piano. Born 1831. M'me Annette Essipoff was his pupil and wife.

Leslie, Henry David, was born in London, June 18, 1822. He became conductor of the choir which bears his name in 1855, through which he has established his fame as a refined and highly accomplished conductor of vocal music. Is the author of a symphony in F, 1847; "Immanuel," an oratorio, 1853; "Judith," oratorio, 1858; "Holyrood," cantata, 1860; "Ida," opera, 1864, etc., etc.

Lestocq, opera in 4 acts, by Auber, 1834.

Lesueur, Jean François, a French composer of operas, and teacher, born 1763, and in 1792-1796 appeared as the author of several operas. In 1813 L. succeeded Grétry at the Institut, and in 1818 became professor of composition at the Conservatoire. Died 1837.

Levezza (Ital. lĕ-vāt'-tsä). Lightness.

Liaison (Fr. lē-ä-zŏnh). Smoothness of connection, also a bind or tie.

Liberamente (Ital. lē-bĕ-rä-mān'-tĕ). Freely, easily.

Libitum (Lat.). Pleasure; *ad libitum*, at pleasure.

Libretto (Ital. lē-brāt'-tō). A little book. In other words, the text of an opera or other dramatic piece of music.

License, an arbitrary deviation from the established rules. Justifiable only by some good effect thereby attained.

Lie (Fr. lē-ä'). Smoothly, the same as *legato*.

Liebeslied (Ger. lee'-bĕs-leed). A love song.

Liebig, Karl (lee'-bĭg). The successful founder of classical popular concerts in Berlin, was born at Schwerdt in 1808, and was for some time clarinettist in a regimental band. He established his orchestra in Berlin in 1850. Died in 1872.

Lieblich Gedacht (Ger. leeb'-likh gĕ-dăkht). The German name for the "stopped diapason," an 8 ft. flute stop in the organ.

Liebling, Emil (leeb'-ling). Concert pianist and teacher, was born at Berlin in 1851, studied with Kullak, and came to Chicago in 1872, where he has since held high rank.

Lied (Ger. leed). A song.

Liedchen (Ger. leed'-kh'n). A short song, or melody.

Liedform (Ger.) A song-form.

Lieder-Spiel (Ger. lee'-dĕr-speel). "A Song-play," an operetta.

Liederkreis (Ger. leed'-ĕr-krīs). A cycle of songs.

Lieder ohne Worte (Ger. leed-ĕr ō-nĕ vōr'-tĕ). Songs without words. A title made famous by Mendelssohn.

Ligatur (Ital. lē-gä-toor'). See *ligature*.

Ligature, an old name for the *tie* or *bind*.

Light, a general name applied to any bright but unimportant composition.

Light of the World, The, an oratorio in two parts, by Arthur S. Sullivan, 1873.

Lilliburiero, a celebrated old Irish doggerel song and tune, the latter by Purcel.

Lilt (Scotch). To sing or pipe. Also the name of a quick tune.

Lily of Killarney, a grand opera in 3 acts, by Jules Benedict. 1862.

Lind, Jenny, the great soprano, was born at Stockholm, in 1820. Studied singing there and afterwards with Manuel Garcia in Paris. Her debut took place in 1842, but her reputation was not fully established until 1847. Her American tour under Barnum's management was in 1850 and 1851. In 1852 she married Mr. Otto Goldsmith, the pianist. She still lives in London.

Lindblad, Adolph Frederick, Swedish composer, mainly of vocal music, born at Stockholm in 1804. He was a teacher of singing, Jenny Lind being one of his pupils. Died 1878.

Lindpaintner, Peter Joseph von, a successful and industrious German composer, and a superior conductor, born at Coblenz, 1791. In 1819 he was appointed Kapellmeister at Stuttgart, and held that place until his death in 1856. He wrote 28 operas, 3 ballets, 5 melodramas and oratorios, 6 masses, and above 50 songs with piano accompaniment.

Linke (Ger. lĭn'-kĕ), left. The left hand.

Linley, an English musical family. THOMAS, 1725-1795, was a composer of dramatic pieces, and takes high rank. Three of his daughters were successful singers. WILLIAM, his youngest son, devoted himself to literature and music. 1767-1835.

Lipinski, Karl Joseph, an eminent violinist of the modern school, was born in Poland in 1790. After many concert tours, in which he was to some extent a rival of Paganini, L. became Kapellmeister at Dresden, where he died in 1861. His numerous compositions are now nearly all forgotten.

Lisbeth. The French title to Mendelssohn's "Son and Stranger." 1865.

Liscio (Ital. lē'-shē-ō). Simple, unadorned, smooth.

Listemann, Bernhard Ferd., the distinguished violinist, was born about 1838. He graduated at Leipsic in 1856. In 1868 he came to Boston, where he has since resided, as teacher, first violin in quartette and symphony organizations, and at last in 1879 as conductor of his own orchestra.

L'istesso tempo (Ital. lĭs-stās'-sō tām'pō) The same time, in the same speed.

Liszt, Franz, the king of the piano-forte, and one of the most remarkably gifted men of the present century was born in 1811. See Chapter 50.

Litany, a solemn form of prayer.

Litolff, Henry Charles, the brilliant pianist and composer of salon pieces for piano, was born in London 1818, was a pupil of Moscheles, and made a successful public appearance, as early as the age of twelve. He removed to Brunswick as music publisher in 1851, and in 1861 to Paris, where he has since resided. He is also a composer of symphonies, overtures, etc.

Liturgy, the ritual for public worship in churches using printed forms.

Lobe, J. C., the distinguished teacher of composition and music at Leipsic, was born 1797 at Weimar, and appeared as solo flutist in the Gewandhaus orchestra in Leipsic in 1811. In 1842 he removed to Leipsic as editor of a musical periodical. He composed five operas, besides overtures, etc., but is best known by his letters on music, and his remarkably interesting *Kompositionslehre* (4 vols. 8vo., 1851 to 1867).

Lobegesang, eine Symphonie Cantata, the German title of Mendelssohn's "Hymn of Praise," op. 52, 1840.

Lock, Matthew, an English musician born 1653, died 1677. Best known by his music to "Macbeth," and "Tempest."

Loco (Ital. lō'-kō), place. Denotes that a passage is to be played as written, and not an octave higher or lower.

Lodoiska, comedy in 3 acts. Music by Cherubini. 1791. Also the same story set to music by Kreutzer. 1791.

Loeschhorn, A., an excellent pianist and musician, was born in Berlin 1819. He was a pupil of Berger. L. is a fine pianist, the author of many valuable studies and other pieces, and professor of piano since 1858 at Berlin.

Loewe, Karl, an industrious composer, born 1796 at Loebejuen, and died 1869. Loewe wrote 5 operas, many ballads and small pieces, and several instruction-books.

Logier, Johann Bernard (lō-jeer'), was born in 1780 at Kaiserlantern, and came to London at the age of 10. He made a great success and a fortune in England by a patent system of instruction on the piano and in harmony, which was for a time all the rage. He died near Dublin in 1846. He is said to have been the inventor of the keyed bugle.

Lohengrin (lō'-hĕn-grēn). A romantic drama in 3 acts, by Richard Wagner. 1847. First produced at Weimar by Liszt in 1850. See Chapter L1.

Lombardi, I (ē lōm-bär'-dee). Italian opera in 4 acts, by Verdi. 1843.

Longa, a note equal to four whole notes. Not now in use.

Long Appoggiatura, a grace note, without a stroke through the stem, which in old music occupies half or two-thirds the time of the following note.

Long Meter, Iambic tetrameter, a form of English verse, consisting of eight syllables to the line: ◡ — | ◡ — | ◡ — | ◡ — |.

Long Pause, abbreviated L. P., implies a very long pause at a certain note or rest.

Lord of the Isles, The. Dramatic cantata by Henry Gadsby. 1879.

Lortzing, Gustav Albert, an opera composer born at Berlin, 1803. Died at Berlin, 1852. Although Lortzing was composer of very many light operas, of which the "Czar and Carpenter" is the best known, he died in neglect. His writing is pleasing and musicianly.

Loreley, Die, "The Loreley." An opera upon which Mendelssohn was engaged at the time of his death in 1847. 2. Also an opera by Max Bruch, 1864.

Lotti, Antonio, a celebrated Italian composer of operas, oratorios and church music, 1667–1740. One song of his, "*Pur Dicesti*," is still current and admired.

Loure (Fr. loor), a dance of slow time and dignified character, resembling the Gavotte.

Love's Triumph, opera in 3 acts, by Wm. Vincent Wallace, 1862.

Lowe, Edward, an English composer of church music, and professor at Oxford. Born about 1615. Died 1682.

Lucca, Pauline, (look-kä), the brilliant and pleasing operatic singer, was born in Vienna in 1842, made her debut in Berlin in 1861. She was in America in 1873.

Lucia di Lammermoor (loo'-tsē-ä dē lăm'-mĕr-moor). Opera in 3 acts, by Donizetti, 1835.

Lucio Silla, a *Dramma per musica* in 3 acts, by Mozart, 1772.

Lucrezia Borgia (loo-krād'-zĭ-ä bōr'-jä). Opera in 3 acts, by Donizetti, 1834.

Luestner, Ignaz Peter, a noted violinist and teacher, born 1792 at Pois-chwitz, lived mainly at Breslau, where he founded a school in violin playing, and died in 1873. His sons were all musical, and occupy prominent positions in different parts of Europe.

Luehrs, Carl (leers). A talented composer of symphonies, songs, etc. Born at Schwerin, 1824.

Luisa Miller, opera in 4 acts, by Verdi, 1849.

Lulli, Jean Baptiste, was one of the old masters in the time before Bach. He was a French composer of popular operas and sacred music. Born 1633 near Florence. Died 1687. L. was musical director to Louis XIV.

Lumbye, Hans Christian, a Danish composer of dances, born at Copenhagen 1808, was the leader of an orchestra, like Strauss's, Lanner's, Gilmore's, etc. Died 1874. His son George succeeded to his father's popularity and leadership.

Lurline (loor-leen). Grand opera in 3 acts, by Wm. Vincent Wallace, 1860.

Lusingando (Ital. loo-zēn-găn'-dō). Flateringly, coaxingly. Whence, "in a soft and tender manner."

Lustigen Weiber von Windsor, "Merry Wives of Windsor," opera in 3 acts, by Otto Nicolai, 1849.

Luttuoso (Ital. loot-too-ō'-zō). Sorrowful, mournful.

Lute, a large and beautiful stringed instrument, with a long neck and fretted fingerboard, with from six to nine strings. The body was pear-shaped. Now obsolete.

Lux, Friedrich (loox), a distinguished organ virtuoso and composer, born Nov. 24, 1820, at Ruhla. Educated in organ and piano playing by his father, who was Cantor, and in 1851 music-director in Dessau. Is the author of a symphony and many considerable works.

Lwoff, Alexis, a Russian violinist, composer and writer, born 1799. Died 1870.

Lydian Mode. The church mode having the tones F G A B C D E F.

Lyre, an ancient stringed instrument. The modern lyre has its representative in the hurdy-gurdy.

Lyric, song-like.

Lysberg, Charles, properly Bovy, hence Bovy-Lysberg, a brilliant pianist and composer of salon pieces, was born in Geneva 1821. He studied the piano with Chopin in Paris, and published his first pieces, under the pseudonym of Lysberg, in 1836 or 1838. He resided in Geneva, and died in 1873.

M is used as abbreviation of *mezzo*, *metronome*, *mano*, etc. See "Abbreviations."

Ma (Ital. mä). But.

Maas, Louis, virtuoso pianist and teacher at Leipsic. Born about 1850.

Macfarren, George A., Mus. Doc., the English composer and President of the Royal Academy of Music, was born March 2, 1813, and educated in the institution of which he is now president. Dr. Macfarren had defective vision in his youth, and about 1865 he became entirely blind. In spite of this he has been a productive composer, being the author of several cantatas, operas, oratorios, part-songs, of which "St. John, the Baptist," is one of the best.

Macfarren, Mrs. Natalia, wife of the preceding, is a contralto singer and translator of opera libretti, etc.

Macfarren, Walter, brother of G. A., is also a professor of the piano in the same institution, and a composer.

Macbeth, opera in 4 acts by Verdi, 1847. 2. Overture for orchestra in B minor, Spohr. 3. Also music to Shakespeare's tragedy, by Matthew Locke. 1673.

Madrigal (măd'-rĕ-găl). A composition for three or more voices in strict style, on secular words, popular in the 16th and 17th centuries. Madrigals were full of imitations and fugues, and sung without accompaniment. They were the predecessors of the modern glee.

Maestoso (Ital. mä-es-tō'-zō). Majestic, stately, dignified.

Maestri, plural of *maestro*.

Maestro (Ital. mä-ās-trō). Master, composer, a skilful artist.

Maessig (Ger. mās'-sĭg). Moderate, moderately.

Maggiore (Ital. măd-jē-ō'-rĕ). Greater, major, the major key.

Magnificat (Lat. măg-nēf-ĭ-kăt). "My soul doth magnify the Lord," a part of the vesper service.

Maid of Artois, opera in 3 acts, by Balfe 1836.

Main (Fr. mănh). The hand, as *main droit*, right hand; *main gauche*, left hand.

Maistre, Matthieu le (otherwise known as Matthias Lemaitre), a distinguished Netherland composer. Born about 1510. Died 1577. From 1554 he was kapellmeister in Dresden.

Maitre (Fr. mātr), a master, director.

Majeur (Fr. mä-zhŭr). Major, major key.

Majesta (Ital. mä-yĕs-tä). Majesty, dignity.

Majeste (Fr. mä-zhĕs-tā). Same as the preceding.

Major, greater, as *major fourth*, greater fourth, etc.

Major Semitone, a diatonic semitone, as E F, B C, F sharp, G, etc.

Malan, Rev. César, a Swiss theologian, who composed church music. 1787-1864.

Malenconico (Ital. mä-lĕn-kō'-nē-kō). Melancholy, sadness.

Malibran, Maria, one of the most distinguished and fascinating sopranos the world has ever seen, was the daughter of Manuel Garcia. Born 1808 at Paris. Made her debut in 1825, and immediately achieved success. She was married to De Beriot, the violinist, in 1836, the year of her death.

Mallinger, Matilde, a celebrated soprano in the Berlin opera. Born 1847. Made her debut in 1866.

Mancando (Ital. măn-kăn'-dō). Falling, decreasing, dying away.

Mandolin, a small and very elegant instrument of the lute kind, having frets like a guitar, and four or five pairs of strings, set in vibration by a plectrum. The lowest string is of gut "spun over," the next of steel spun, and the others of steel not spun.

Maniera (Ital. mä-nē-ä'-rä). Manner, style.

Maniere (Fr. măn-ē-ar'). Manner.

Mannerism, adherence to the same manner or peculiarities of style. The constant recurrence of the same chord or phrase.

Manns, August, the eminent conductor of the Crystal Palace concerts in Sydenham, was born at Stolzenburg, 1825. He became member of a military band, from which he was transferred to Gung'l's orchestra in 1848, and at length came to London in 1854, as sub-conductor, and in 1855 as full conductor in his present position, in which he has been of the greatest service to English musical taste by introducing the best German works in a superior manner.

Mano (Ital. mä'-nō). Hand.

Manual, pertaining to hands. The key-board for the hands, as distinguished from the *pedale*, the key-board for the feet.

Manual Coupler. A coupler connecting the keys of two organ manuals.

Mara, Gertrude Elizabeth, one of the greatest singers of the past century, born at Cassel 1749, died in 1833.

Marcia (Ital. mär'-tshē-ä). A march.

March, a quick, or at least decided rhythm, suitable for marching.

Marcello, Benedetto (mär-tshĕl-lō), an eminent Venetian composer of cantatas, psalms, and church music. Born 1686. Died 1739.

Marchand, Louis, a French organist of distinction, 1669-1732.

Marchesi, Luigi (mär-kā'-zē), a fine operatic singer. Born at Milan 1755. Died 1829.

Marchesi, Mathildi de Castrone, the distinguished teacher of singing at Vienna, was born at Frankfort-on-the-Maine, 1826, and made her debut in opera in 1847. Since 1854 she has lived in Vienna. Her greatest recent pupil was Etelka Gerster.

Marchesi, Salvatore, husband of the preceding, is also a vocal teacher, and composer of songs, vocal exercises, etc. Born 1822.

Marchetti, F., one of the most distinguished opera composers at present in Italy, was born in 1833.

Marked, accented.

Markirt (Ger. mär'-kērt). Marked, accented.

Maretzek, Max (mär-ĕt'-zĕk), the well-known conductor, composer, and impressario, was born in 1821 at Brünn, and was educated at Vienna and Paris. His opera, "Hamlet," was written in 1843. He came to New York in 1847, where he has since resided.

Marinelli, Galtano, a prolific opera composer. Born 1760 at Naples. Died about 1811. Wrote 16 operas.

Maria di Rohan, opera in 3 acts, by Donizetti, 1843.

Marino Faliero, opera in 2 acts, by Donizetti, 1835.

Mario, Conte di Candia, one of the greatest operatic tenors, was born of a noble family at Genoa in 1812. His debut was made in 1838, after which he ruled king of operatic tenors until 1867, when he retired from the stage. Married to Mme. Grisi in 1846. D. 1883.

Maritana, opera in 3 acts, by Wm. Vincent Wallace, 1845.

Marpurg, Friedrich Wilhelm, eminent writer on music and its theory, born 1718. Died in 1795 at Berlin.

Marsellaise, La. A French revolutionary hymn, words and music composed by Rouget de Lisle in 1792.

Martellato (Ital. mär-tĕl-lä'-tō), hammered. Strongly marked. (From *martellare,* to hammer, also *martellando,* hammering.)

Martha, opera in 3 acts by Flotow, 1847.

Martini, Giovanni Baptista (mär-tee'-nee). Commonly called *Padre* Martini, one of the most scientific musicians of the 18th century, was born at Bologna 1706. He was ordained in the Franciscan order in 1722. Died 1784. Author of a history of music and a work on counterpoint; also of many church and secular pieces.

Marschner, Heinrich, one of the most talented German composers of recent times, was born at Zittau, 1795, and in 1830 was kapellmeister to the King of Saxony. He composed very many popular operas, and died full of years and honors, in Hanover 1861.

Martiri, I, "The Martyrs," opera in 4 acts, by Donizetti, 1840.

Marx, Adolph Bernhard, an elegant and fluent critic and theoretical writer upon music, was born at Hallé, 1799, and, although educated for the law, became in 1824 the first editor of the Berlin *Musik Zeitung,* then just founded. He became professor in the University in 1830. Died in 1866. Was composer of two oratorios and other music.

Marziale (Ital. märd-zëä'-lĕ). Martial.

Masse, Victor, a pleasing French opera composer, was born 1822 in Lorient, studied with distinction in Paris, and has composed about 16 operas. Is a member of the Academy, and teacher of composition in the Conservatoire.

Masaniello (mäs-sä-nē'-ä-lō). Otherwise known as "La Muette di Portici," opera in 5 acts, by Auber, 1828.

Masnadieri, I, "The Brigands," opera in 4 acts, by Verdi, 1847.

Mason, Lowell, Mus. Doc., was born at Medfield, Mass., 1792, and died at Orange, N. J., 1872. He was a self-taught musician. His first book of psalmody was published in 1822, and was a step towards better music in New England. Dr. Mason was peculiarly an educator, and as such exerted an extremely important influeoce, which is still very perceptible. Owing to his early privations, he was not a musician in the learned sense of the term. But he had a fine sense for harmony, and the gift of writing simple four-part music agreeably and purely for voices. He was studious in his tastes, and collected a fine library, which was left to Yale College. He was a man of generous and noble character, as well as great ability, and would have distinguished himself in any walk of life.

Mason, William, Mus. Doc., son of the preceding, is a pianist and composer, born at Boston in 1829. Learned the piano young, and in 1851 studied with Moscheles and Hauptmann at Leipsic, and afterwards with Dreyschock at Prague, and Liszt at Weimar, where he was classmate of Bülow, Prückner, Klindworth and Raff. Mason is a fine harmonist, a good melodist, and a composer of remarkably elegant pieces for the piano. Since 1856 he has resided in Orange, N. J., and occupies leading rank in New York as teacher of the piano. He is also author of a new and very important system of piano-forte Technics.

Mass, the music for use during the service of the Mass.

Mathilde di Shabran, opera buffe in 3 acts, by Rossini, 1821.

Matilda of Hungary, dramatic opera in 3 acts, by Wm. Vincent Wallace, in 1847.

Matins, the first division of the canonical hours.

Matinee (Fr. mä-tĭ-nā'). An entertainment given early in the day.

Mathews, W. S. B., was born at Loudon, N. H., May 8, 1837. Began the study of music at an early age, and became teacher at the age of 15. Began to write for "Dwight's Journal of Music" in 1859. Resides near Chicago as teacher of piano-forte, organ, and musical writer.

Mattei. Tito (tee'-tō măt-tā'-ē), a popular composer of songs and piano pieces in London.

Mayer, Charles (mī'-ĕr), a favorite German piano virtuoso, composer and teacher, born at Königsberg 1799. Appeared early as a pianist. Lived much in St. Petersburg, and died in Dresden 1862. As a player he belonged to the school of Field.

May Queen, The. A pastoral cantata, by Sir Wm. Sterndale Bennett. 1855.

Mazurka, a rather slow Polish dance in triple time.

Measure, the grouping of pulsations in music. Measure is two-part, three-part, or four-part. There are also *compound* measures of these various grades, in which each unit consists of a triplet. Measure includes two elements, both of which are essential to the intelligibility of music; a steady movement through the piece, and a clear accent at the beginning of each measure. The longer measures take also secondary accents, at the beginning of their aliquot parts.

Measure-note, the note which represents a unit of time. It is always indicated by the lower figure of the time-signature, 4 for quarter-note, 8 for eighth, etc.

Medee, opera in 3 acts by Cherubini, 1797.

Mediant, the third note of the scale, the medial between tonic and dominant.

Medial Cadence, a passing or imperfect cadence.

Meeresstille and Gluckliche Fahrt, "Calm sea and Prosperous Voyage," poem by Goethe. Music by Beethoven in 1815. Also by Mendelssohn for orchestra only, 1828. Also by Rubinstein.

Mehlig, Anna, a distinguished pianist, born at Stuttgart 1846, educated there, and afterwards with Liszt, made her debut in England 1866. Was in America in 1873 and 1874. Resides in Stuttgart. Has great technic, a refined style, but somewhat cold.

Mehul, Etienne Henri, a celebrated French composer. Born 1763 at Givet. Went to Paris in 1781, and came out as a composer in his fourth opera in 1790. He wrote 24 operas, and many other works. Died 1817.

Meistersinger von Nuernberg, "The Master Singers of Nuremburg," opera, by R. Wagner, 1846.

Melange (Fr. mā-lănzh'). A mixture.

Melancolia (Ital. měl-ăn-kō'-lĭä). Melancholy.

Melodeon, a reed instrument having a keyboard like the piano-forte.

Melodic, of or pertaining to melody.

Melody, a tune; a symmetrically organized and completed period.

Melodia (Ital. mā-lō'-dĭä). A melody.

Melodia, an organ stop of the flute tone, 8 ft. pitch. Commonly in the choir organ.

Melodie (Ger.) A melody.

Melodioso (Ital. mā-lō-dē-ō'-zō). Melodiously.

Melodrama, a drama illustrated by music interspersed, or frequently as accompaniment to the spoken dialogue.

Melusine, overture by Mendelssohn, 1833. Also set as choral work by Hoffman.

Meme (Fr. mām). The same.

Mendel, Hermann, editor of Mendel's *Musikalisches Conversations-Lexicon* (Musical Encyclopedia), was born at Hallé, 1834. He undertook his lexicon in 1870, and died in 1876, just as the work had reached the letter M. It has since been completed in 11 volumes, and is the most complete work of the kind.

Mendelssohn, Felix, was born at Hamburg, 1809, and died 1847. See Chapter XLVII.

Meno (Ital. mā-nō), less; *meno mosso*, less movement, slower.

Mensur, a measure.

Menuet (Fr. mā-noo-ĕ). A minuet.

Menuetto (Ital. mā-noo-ĕt'-tŏ). A minuet.

Mercadante, Xav., a well-known opera composer. Born at Altamura in 1798. In 1840 he became director of the Conservatorium of Naples. Died 1870.

Messa di Voce (Ital. mās-sä dē vō'-tshĕ). The gradual swelling and diminishing of the voice.

Messe (Ger. mĕs'-sĕ). A mass.

Mesto (Ital. mās'-tō). Sad, mournful.

Mestoso (Ital. mās-tō'-zō). Sadly, mournfully.

Messiah, The, an oratorio, by Handel, 1741.

Met, abbreviation of *Metronome.*

Metal, organ, a composition of tin and lead in varying proportions. Tin should be at least one-third.

Metronome (mĕt'-rō-nōm). A measure of time. A chronometer invented by Maelzel, consisting essentially of clock-work and escape wheel, and a pendulum swinging on a pivot in the middle of its length. It can be made to go slower by sliding a ball upwards the top of the pendulum. The rate is indicated by the letters M.M. for the metronome, a figure showing the place of the ball on the graduated scale of the instrument, and a note which is to occupy the time of a single tick.

Meter, the plan of verse according to its feet and length of lines.

Meyer, Leopold de (mī'-ĕr). An eccentric pianist, born 1816, a pupil of Czerny, visited America in 1845 and 1868, and lives in Paris and London.

Meyerbeer, Giacomo (gĭä-kō'-mō mī'-ĕr-bār), whose real name was Jacob Meyer Beer, the celebrated opera composer, was born at Berlin of a wealthy Jewish family, 1791. His debut as composer was made in 1811. His best known operas were "Il Crociato," 1824, "Robert der Teufel," in 1831, and "Les Huguenotte," 1836, the "Prophete," 1849. Died 1864. All these operas are showy, and extravagant, rather than inspired.

Mezza, feminine of *mezzo.*

Mezzo (Ital. mät-tsō). Half, or medium.

Mezzo Soprano, a voice of soprano quality, but not so high as a pure soprano.

Mi (Ital. mē). The third tone of the scale in solmization.

Microphone (mī'-krō-fōn). An instrument for observing feeble sounds; a microscope for sounds.

Middle Voices, the inner voices in choral writing, the alto and tenor.

Mignon, opera in 4 acts, by Ambroise Thomas.

Mills, S. B., virtuoso pianist, composer and teacher, was born at Leicester, England, March 13, 1839. Studied at Leipsic, and came to New York about 1858, where he has since held a distinguished position.

Military Band, a brass band, or brass and wood (horns, trombones, cornets, tubas, clarinets, oboes, flutes, piccolo kettle-drum, snare-drum, and cymbal).

Minor, smaller.

Minor second, a diatonic semitone.

Minor third, a third equal to three semitones.

Minor triad, a triad with a minor third.

Minore (Ital. mē-nō'-rĕ), minor.

Minor Scale, the scale beginning with the syllable *La*, or the 6th of the major. See Mason's "Piano Technics," for a discussion of the M.S.

Minnesingers, minstrels of the 12th and 13th centuries, who wandered from place to place singing a great variety of songs.

Minstrels, wandering singers.

Minuet, an ancient, slow and stately dance in 3-4 time, usually in two strains.

Miserere (Lat. mē-sĕ-rā'-rĕ), "Have mercy," a psalm of supplication.

Missa, a mass. *Missal*, a mass-book.

Misterioso (Ital. mĭs-tā-rĭ-ō'-zō). Mysteriously.

Misurato (Ital. mē-soo-rä'-tō). Measured, in exact time.

Mixture, an organ stop composed of several ranks of pipes, designed to strengthen the harmonic over-tones in the klang. "Two rank" mixtures sound the 12th and 15th of the note struck. Three rank the 15th, 19th, and 22d. Modern mixtures do not contain the third of the chord (or any of its octaves, the 10th, 17th, 24th), but only octaves and fifths, and are voiced in flute quality. They impart a clear and ringing quality to the tone of the full organ.

Moderato (Ital. mŏd-ā-rä'-tō). Moderately.

Mode, a scale or key, "Major mode," major key.

Modesto (Ital. mō-dās'-tō). Modestly.

Modulation, a harmonic progression out of one key into another, by means of ambiguous chords. "Modulation of voice" means control of the voice.

Modus (Latin). A mode.

Moins (Fr. mwä). Less.

Molique, Bernhard (mō-leek'). An excellent violinist. Born at Nuremburg, 1802. Died 1869. Wrote concertos for violin, trios for piano, violin and 'cello, and an oratorio, "Abraham," 1860.

Moll (Ger. mōl). Soft, *i.e.*, minor.

Molto (Ital. mōl'-tō). Much, very much, a great deal.

Monochord, an instrument composed of a single string stretched over a sounding-board, along a graduated scale, for measuring musical intervals.

Monody, a composition on one subject, generally of a sad character.

Monteverde, Claudio, one of the greatest masters in his time. Born 1566 in Cremona. Died 1651. He wrote operas, and deserves particular honor for developing recitative.

Montre (Fr. mŏnh-trā'), "mounted," in front. Hence frequently applied to the diapason stop in an organ, because its pipes are often displayed in front.

Morceau (Fr. mŏr-sō'). A piece, a choice piece.

Mordent (Ital. mŏr-dān-tĕ). A transient shake or beat, formed by the principal note and the next above. See supplement.

Moresca (Ital. mō-rĕs-kä), Moorish. A morris-dance, in which bells are jingled and swords clashed.

Morlacchi, Francesco (mōr-läk'-kee), a successful and meritorious opera composer, born 1784, died 1841.

Mornington, Earl of, father of the Duke of Wellington, was a composer of glees and church pieces. Born 1742 in Ireland.

Mortier de Fontaine, born 1818 at Warsaw, the first who played Beethoven's gigantic sonata, op. 106, in public.

Moore, Thomas, an English poet and song-writer, born in Dublin 1779. Published his *Irish Melodies* in 1823. Died 1852.

Morgan, George Washbourne, the distinguished organist, living in New York, was born in England about 1827, and came to New York about twenty years ago, where for a long time he was organist of Grace Church.

Moscheles, Ignatz, the distinguished piano virtuoso and teacher, was born at Prague in 1794. Studied with Zadrakha, and later with Dionys Weber and Clementi. He made his debut in 1815, and had famous success all over Europe. He resided in London as teacher, conductor and pianist, for some years, and joined Mendelssohn as professor of piano at the Leipsic Conservatory, in 1846, where he died in 1870.

Moses in Egypt, an opera, or oratorio, by Rossini, 1827.

Mosso (Ital. mōs'-sō). Movement, motion.

Moszkowski, Moritz (mōz-kŏ'-skĭ), one of the most gifted of the younger composers, was born about 1853, and resides in Berlin, where he was pupil of Kullak, and is a clever pianist. His compositions are mainly for the piano, and are fresh, musical and melodious.

Motette (mō-tĕt'). A motet; a vocal composition, with sacred words. The line between motet and anthem is not clearly drawn.

Motive, a musical figure or germ employed as a text. See Chaps. I. and X.

Motion, mode of progression. *Rhythmic* M. is progression in notes of uniform value, or in a particular rhythmic figure, through several measures or periods. See Chaps. VII., VIII. and IX. *Voice* M. is similar, parallel, contrary, or oblique. *Contrapuntal* M. is "two against one," "three against one," "four against one."

Mouthpiece, that part of a trumpet or brass instrument which is applied to the lips.

Mozart, Leopold, born 1719 in Augsberg. Died 1787. He was an excellent musician, and a tasteful and talented composer, and vice-kapellmeister to the Archbishop of Salzburg.

Mozart, Wolfgang Amadeus, son of the preceding, was born Jan. 27, 1756, at Salzburg, and died 1791. See Chap XLV.

Muette di Portici, Il, otherwise known as "Masaniello," opera in 5 acts, by Auber, 1828.

Mueller, A. E., organist of the St. Thomas Church at Leipsic, was composer, for the piano-forte, organ, orchestra, and voices. 1767–1817.

Mueller, C. E. R., an organist, pianist, and composer. Born in Chicago about 1847, educated at Stuttgart, and at present residing in Chicago. Is translator of Lebert and Stark's piano method.

Murska, Ilma di, the brilliant singer, was born about 1843, in Croatia, studied singing with Marchesi, in Vienna, and made her debut in 1862. Her voice is a soprano of about three octaves compass and great execution.

Murray, James R., composer of school and S. S. music, born at Andover, Mass., 1841.

Musette (Fr. moo-sĕt′). An instrument of the bag-pipe family. Also an air in 2-4, 3-4, or 6-8 of moderate tempo and smooth and simple character.

Music of the Future, a term ironically applied some years ago to the music of Wagner. The name was derived from his essay under the same title.

Musical History. The best accounts of, are Brendel's "*Geschichte der Musik*," and Reissmann's. Ritter's two small volumes, and Hullah's "Lectures on Musical History," are to be recommended.

Musical Libraries. The best in this country are those of the Harvard Musical Association, the Boston Public Library, and that in Yale College.

Music Printing, from movable types, was invented more than a hundred years ago, but only within the present century has it become able to represent instrumental music neatly.

Musikalisches Opfer, "Musical Offering." A name given by Seb. Bach to a six-part fugue for strings, on a subject given him by Frederick the Great. 1747. This is arranged for the organ by Haupt, and played by Mr. Eddy and other virtuosi.

Muta (Ital. moo′-tä). Change. Directs the horn-player to change his mouth-piece.

Mutation Stops, organ stops not sounding the 8ft. pitch. Applied especially to mixtures, quints and twelfths.

Mute (Ital. *sordino*, Ger. *dämpfer*), a contrivance for deadening the sound of stringed instruments, by pinching the bridge and so restricting vibration.

Naaman, oratorio by Costa, 1864.

Nabuco, or **Nabucodonosor,** "Nebuchadnezzar," opera in 3 acts by Verdi, 1842.

Nachamung (Ger. näkh′-moong). Imitation.

Nachbauar, Franz (näkh′-bowr), a noted German tenor, born 1835 at Schloss Giessen.

Nachdruck (Ger. näkh′-drook). Emphasis, accent.

Nachdrucksvoll (Ger. näkh′-drooks-fōl). Energetic, emphatic.

Nachsatz (Ger. näkh′-sätz). The second half of a period.

Nachschlag (Ger. näkh′-schläg). A passing tone; or, if one might say so, an appoggiatura *after* a note, instead of before it.

Nachspiel (Ger. näkh′-speel). After-piece; concluding organ voluntary in the church service.

Nachtstuecke (Ger. näkht′-steek-ĕ). Night pieces; *i. e.*, "nocturnes." A name given to Schumann's op. 23.

Naegeli, J. G., an eminent Swiss educator, composer and music publisher, born at Zurich 1768. Died 1836.

Nænia, a cantata by Goetz.

Nagelclavier, a keyed instrument of 5 octaves, made about 1791.

Naked Fifths. Open consecutive fifths.

Nanini, Giovanni, a celebrated Italian composer, the first who wrote church music with organ accompaniment. Died about 1620.

Naples, School of. The chief masters of this class were Scarlatti, Durante, Leo, Cotumaccé, Cafaro, etc. The Conservatories in Naples were founded 1535, 1576, 1589, and 1584.

Napoleon, Arthur, a promising pianist, born in Lisbon, 1847.

Naprownik, Eduard, composer and chief director of the Russian Theatre, in St. Petersburg, was born in 1839. Studied at Prague, distinguished himself in composition, and became director in St. Petersburg in 1861.

Nares, James, Mus. Doc., an English conductor, composer and organist of York Minster, born 1715. Died 1783. Author of harpsichord lessons, collections of glees, catches, twenty anthems, etc. Had little imagination.

Nasal, the reedy, unpleasant quality of the voice when it issues in too great a degree through the nostrils. The nasal quality is characterized by too much prominence of the 12th in the overtones.

Nasat, and **Nazard,** old names for the organ stop, now called the "Twelfth."

Nasolini, Sebastiano (nä′-zō-lē′-nē), Italian opera composer, born in Piacenza, 1768, and at the age of twenty appeared with his first opera. "Separate scenes in his operas had talent," says Reissmann, and there were 18 in all. Died 1799 or 1810.

Natural, a character used to annul a sharp or flat.

Natural Key, a name improperly applied to the key of C, because in this all pitches are represented by staff-degrees in the "natural" condition.

Natural Trumpet, a trumpet without valves.

Natural Scale, the scale of C. See Natural Key.

Naumann, J. G. (now′-män), a well known composer in his day, born 1741 near Dresden. Studied in Italy, where he produced his first operas. Was kapellmeister at Dresden, and died there 1801. He left 11 oratorios and 21 masses, and 12 operas.

Naumann, Emil, grandson of the preceding, also a composer of merit, was born at Berlin, in 1827, and resides chiefly in Dresden. In 1880 he succeeded W. Rust as organist of St. Thomas' at Leipsic.

Nava, Gaetano (nä-vä), a distinguished Italian teacher of singing, and composer of vocal exercises. Born 1802 at Milan. Died 1875. Among his pupils was Santley, the baritone.

Necessario (Ital. nā-tshes-sä'-rĭ-ō), necessary. Indicating that the passage must not be omitted.

Neapolitan Sixth, a chord consisting of a minor third and minor sixth to a given bass.

Neck, that part of a violin, or other similar instrument, extending from the head to the body, and carrying the finger-board.

Neefe, C. G., a musician of some distinction in his day, who was Beethoven's instructor. He was organist at Bonn. Born 1748. Died 1798.

Neige La, ou le Nouvel Eginhard, opera in 4 acts by Auber, 1823.

Negligenza (Ital nāg-lē-jän'-tsä). Negligence, carelessness.

Neithardt, August Heinrich (nīt'-härdt), founder of the Berlin Dom-Choir, was born at Schleiz, 1793. Served in the army about twenty-five years, and in 1839 was made royal music director. Died 1861. Published a compilation of the best church music, in 8 vols.

Nel (Ital. nāl), also *Nella*, *Nelle*, *Nello* and *Nell'*. In the; at the; as *Nel stesso tempo*, in the same time.

Net (Fr. nā), also **Nett** (Ger. nĕt). Neatly, clearly, plainly.

Neron, opera in 4 acts, by A. Rubinstein, 1879.

Neruda, a celebrated German family of violinists, of which M'me WILHELMINE NORMANN-NERUDA is the most distinguished living member. She was born at Brüm, 1840. Married a Swedish musician named Ludwig Normann. Plays much in England, and is a great favorite as leader of quartettes in the Popular Concerts.

Netherlands School, The, embraced such composers as Dufay, 1432, Ochenheim, 1513, Josquin de Prés, 1521. This school developed musical science, especially counterpoint, earlier than any other in Europe.

Neukomm, Sigismund Chevalier (noi'-kōm), was born at Salzsburg, 1778. Studied with Michael and Joseph Haydn, and appeared as a composer in 1808. He led a wandering life, always, however, having good appointments, and spent the last twenty years of his life between Paris and London. Died in Paris, 1858. His two oratorios, "Mount Sinai" and "David," and his symphony in E flat, were played several times in England. Was an industrious but uninspired composer.

Nexus, an old term for a phrase or sequence.

Nicht (Ger. nĭkht). Not.

Nicht zu geschwind (Ger. nĭkht zoo gĕ-schvĭnd'). Not too quick.

Niebelungen ("*Der Ring des Niebelungen*"), "The Ring of the Niblung." A sequence of four operas or music-dramas, by Richard Wagner. First performed 1876. The four operas in the series are: *Das Rheingold* 1854, *Die Walküre* 1855, *Siegfried* 1857-1859, *Die Götterdammerung* 1871.

Niccolini, Joseph, a prolific composer of Italian operas, born 1771, died 1843 at Piacenza. Author of 9 operas, 5 oratorios, 30 masses, 2 requiems, 100 psalms, etc.

Nicolai, Otto (nĭk'-ō-lī), composer of the popular opera, "The Merry Wives of Windsor," was born in Königsburg, 1810, and after serving some years in Berlin as organist, appeared at Vienna as conductor in 1837. Was appointed kapellmeister at Berlin in 1848, and died in 1849, just after completing his most popular opera.

Nicolai, Wilhelm F. G., was born in 1829 at Leyden. Studied at Leipsic, and then with Schneider in Dresden, and returned to Leyden as an organ virtuoso. Is professor of the organ and conductor at the Hague.

Niedermeyer, Louis (nē'-dĕr-mī-ĕr), a composer of operas, motettes, masses, and teacher of piano, born at Nyon, on Geneva Lake, in 1802. Studied with Moscheles and Förster. Resided mainly at Paris, where he died in 1861.

Niemann, Albert, the famous German tenor, was born 1831 at Magdeburg. Is "kammersänger" at Berlin, and played the part of Siegmund in "Die Walküre" at Bayreuth in 1876.

Night-Horn, a name sometimes applied to a 4 ft. flute in organs.

Night Dancers, opera in 2 acts by Loder. 1846.

Nielson-Ronnseville, M'me Christine, the successful piano-teacher in Chicago, was born at Christiansand, Norway, Aug. 10, 1845. Was a pupil of Haberbier, at that time professor in Leipsic, and in 1871 came to America, where she has since resided. Was married to Dr. Rounseville in 1875.

Nillson, Christine, the celebrated primadonna, was born in Sweden, 1843, and early manifested her remarkable talent for music. She played the violin and sang from house to house. Her voice attracted attention, and she was sent to Stockholm, and afterwards to Paris, where she was pupil of Wartel. She made her debut in 1864 as Violetta. In 1871 she was in America. Her voice is of moderate volume, great sweetness and carrying power.

Nocturne (Fr. nŏk-türn), also *Notturno*, a nocturne. A song-like composition of a soft and tender character, as if suitable for the hours of night. See Lesson XXXII.

Node, that point of a chord at which it divides itself when it vibrates by aliquot parts, and produces the harmonic overtones. Any overtone can be prevented by striking the string at its own node.

Noel (Fr. nō-ĕl). A Christmas carol or hymn.

Nohl, Ludwig (nōl), a well known writer on music and musical subjects. ("Mozart's Letters," "Beethoven's Letters," etc.) Was born in Westphalia, 1831. He was educated at Bonn and Heidelburg, and there since 1872 he resides as professor of musical history and æsthetics.

Nohr, Chr. Friedrich (nōr), a violin virtuoso and conductor at Saxen-Meiningen. Born 1800. Wrote operas, a symphony, etc. Died 1875.

Non, not; no; as *non molto*, not much; *non tanto*, not so great; *non troppo*, not too much.

None (Ger. nō'-nĕ). The ninth. Also the the last of the lesser hours in the Breviary.

Nonet, a composition for nine voices, or in nine voice-parts.

Non nobis Domino, "Not unto us, O Lord." A celebrated canon sung as a grace after meat, at public dinners in England.

Non Plus Ultra, "Nothing more beyond." The bumptious title of a piano sonata by Woelfl, op. 41, in 1807.

Nonne Sanglante, La, opera in 5 acts by Gounod. 1854.

Norma, opera in 2 acts, by Bellini. 1832.

Normal, right; natural; proper.

Normal-ton (Ger. nōr-mäl'-tōn). The tone A, to which orchestral instruments are tuned.

Normal Scale, the natural scale.

Normal School, a school for teachers.

North, James O., a teacher of singing in St. Louis. Born about 1830.

Notation, the signs by means of which music is represented. See Appendix.

Note, a sign of musical utterance. The *pitch* is indicated by the staff degree on which the note is played; the *length* by the form of the note.

Note Printing. The earliest printing from movable types was by Ottaviano dei Petruccio, in 1466.

Note-Head, the oval part of the note, which occupies the pitch-place.

Note-Stem, the line running from the head.

Nottebohm, Martin Gustav, composer, teacher and writer on music, was born near Lüdenschied in 1817. Studied in Berlin with Berger and Dehn, and afterwards with Sechter. He was one of the chief editors of the critical editions of Bach, Handel, Beethoven, Mendelssohn and Mozart. His compositions include clavier trios and quartettes, solos for piano, etc.

Nourrit, Adolph, a highly gifted tenor singer in Paris, born 1802. Died 1839. Was professor of dramatic declamation in the Conservatory.

Novelletten, "Novellettes," the title of a series of 8 piano pieces by Schumann, op. 21. 1838.

Novello, Vincent, an English composer, editor and organist, was born in London, 1781. Was organist in several important churches, author and compiler of much church music, and died at Nice, 1861.

Novello, Clara, the celebrated soprano, daughter of the preceding, made her debut in 1833, and was the leading oratorio and operatic soprano in England for many years.

Novello, Joseph Alfred, eldest son of Vincent, was a bass singer, and the founder of Novello's "Sacred Music Warehouse," the first depot of music at a low price, and the beginning of the present firm, "Novello, Ewer & Co." Born 1810. Lives at Genoa.

Nozze di Figaro, Le, "The Marriage of Figaro," opera buffa by Mozart *(Figaro's Hochzeit)*, 1776.

Nuances (Fr. nü-ähn-s'). Lights and shades of expression.

Nuit Blanches, "Restless Nights." The title of a set of 18 lyric piano pieces by Stephen Heller, op. 82.

Number. The several pieces or sections of an opera or oratorio, are numbered for convenience of reference, etc. The overture is never counted.

Nunc Dimittis, "Now dismiss us." The canticle of Simeon, St. Luke, ii: 29, etc. A vesper song.

Nut, a slip of ebony or ivory glued to the neck of the violin, at the upper end of the finger-board.

2. Of the bow, a piece of ebony or ivory over which the hairs pass.

O (Ital. ō), or.

Od (Ital. before a vowel ōd), or, as, either.

Oakeley, Sir Herbert Stanley, Mus. Doc., was born at Ealing, July 22, 1830, and educated at Oxford. Studied music with Dr. Elvey and Schneider, of Dresden, and completed at Leipsic. In 1865 was appointed professor of music in Edinburg University. Composer of songs, anthems, etc. Is a good organist.

Obbligato (Ital. ōb-blē-gä'-tō). Necessary, obligatory, must not be omitted.

Oberon, romantic opera in 3 acts, by von Weber, 1826.

Oberthuer, Chas., a distinguished performer on, and composer for the harp, was born March 4th, 1819, at Munich. Resides in London, and has composed an opera, mass, and many compositions for harp.

Oberwerk (Ger. ō'-bĕr-värk). The upper manual on a two manual organ.

Obligat (Ger. ōb-lĭ-gät') Indispensable, necessary.

Oblique Piano, an English term for the diagonal arrangement of strings, usual in upright pianos.

Oboe (Ger. ō-bō-ĕ). A wooden reed-instrument of two foot tone. It is played with a double reed. It consists of a wooden tube about two feet long, with sound holes on the sides, like a flute. Has a somewhat plaintive and wailing tone.

Oboe d' Amour, an oboe exactly like the usual one, but tuned in A, a minor third lower.

Oboe di Caccio, an old name for an oboe standing in E♭ or F.

Oboe Stop, an organ stop consisting of impinging reeds and conical pipes of a small scale, usually in the swell organ. Owing to the reed and block being of metal, it has a harsher tone than the orchestral oboe.

Oca del Cairo, "The Goose of Cairo," opera buffa in two acts, by Mozart, 1783.

Ocarina (ō-kä-rē'-nä). Terra-cotta instrument somewhat resembling the flageolet.

O'Carolan, or **Carolan,** Turlogh, one of the last and most famous of the bards of Ireland. Born 1670. Died 1738, and was famous for his improvisations.

Octachord, an instrument or system comprising eight sounds, or seven degrees.

Octave, the eighth tone, in the diatonic scale, above or below any other. The octave is the most perfect consonance in music except the unison. Its ratio is 2 : 1. Octaves are equivalent in harmony.

Octave, an organ stop of diapason quality and 4 ft. tone, standing an octave above the diapason.

Octave Flute, a small flute an octave higher than the German flute.

Octave Successions, or "consecutive octaves," the parallel motion of two voices at the interval of an octave, are forbidden in four-part harmony, because they temporarily reduce the number of parts to three.

Octette, a composition for eight voices or instruments.

Ode, an air or soog; a hymn of praise.

Oesten, Theodore, the famous arranger of teaching pieces for the piano, was born at Berlin, Dec. 31, 1813. Learned various instruments, and was in great demand as a teacher of piano-forte. Died 1870.

Oeuvre (Fr. üvr), work; composition; piece. A term used in numbering a composer's productions in the order of their composition or publication.

Offenbach, Jacques, the famous composer of opera buffo, was born at Cologne, 1819, of Jewish parents. Studied music, became orchestral conductor, and appeared as composer in 1853. O. composed 69 pieces and 143 acts within 25 years. D. 1880.

Offertorium (Lat. ŏf-fĕr-tō-rĭ ŭm). A hymn, prayer, anthem or instrumental piece played during the offertory.

Ohne (Ger. ō'-nĕ), without. *Ohne begleitung*, without accompaniment; *ohne pedals*, without pedals (in organ music); *ohne dämpfer*, without dampers (with the pedal pressed down).

Old Hundredth, The, a tune long associated with the 100th Psalm. Supposed to have been written as early as 1551.

Ondeggiante (Ital. ōn-dăd-jē-ăn'-tĕ). Waving, undulating, trembling.

Ongleur (Fr. ŏnh-glŭr). An old term for a performer on the lyre or harp.

Olimpiade, libretto by Metastasio, composed over 31 times, by Caldara, Leo, Pergolese, Hasse, etc.

Olympie, lyric tragedy in 3 acts by Spontini, 1819.

Open Diapason (dī-ă-pā'-sŏn). The most important stop in an organ. It consists of metal pipes, of large scale and free and solid tone, and forms the foundation of the tone of the full organ.

Open Harmony, or *Open Position*, a position of chords in which the three upper tones of the chord do not fall within the compass of an octave.

Open Pipe, an organ pipe open at the upper end.

Open Note, a tone produced by an open string, a free, uncramped tone.

Open String, a string vibrating through its whole length. Open notes on the violin have more resonance than those produced by "stopping."

Opera, a drama set to music for solo singers, chorus, orchestra, scenery, and dramatic action. The words of an opera are called the "Book," or "Libretto." Opera dates back to the 15th century. The principal schools of opera are the *Italian*, in which the singing is the chief thing, the *French*, in which the dramatic action is chief; the *German*, which aims at the complete union of action, singing, and musical description, and opera *buffa* in which the absurd and laughable is aimed at.

Opera Buffa, comic or buffo opera.

Opera, Italian. The greatest composers of this school were Donizetti, Bellini, Rossini, Verdi.

Opera, German. The greatest composers of this school were Gluck, Mozart, von Weber, and Wagner.

Opera, English, opera in English, by English composers. The principal masters of this school are Balfe and Wallace.

Opera, French. The principal composers are Halévy, Hérold, A. Thomas, and Meyerbeer, although the latter is also partly German.

Opera Seria, a serious or tragic opera.

Opera, Grand, opera in which the dialogue is carried on by means of recitatives.

Operetta, a little opera.

Ophicleide (ŏf-ĭ-klīd). A large bass brass instrument, of deep and powerful tone. It has a compass of three octaves from double B flat.

Opus (Lat. ō'-pŭs, abbreviated *op.*) Work. Used by composers in numbering their works in the order of their composition or publication, as op. 1, op. 2, op. 3, etc.

Opus Posthumus, a work published after the death of its author.

Orage (Fr. ō-räzh'), a storm. An organ stop intended to imitate the noise of a storm.

Oratorio, a species of musical drama consisting of arias, recitatives, choruses, orchestral accompaniment, etc., performed without dramatic action or scenery. O. was originally performed as a religious service. See Chapter XLI.

Orchestra, a full combination of stringed and wind instruments. A full orchestra should consist of not less than eighty to one hundred men, disposed as follows: 1st violins 20, 2d violins 18, violas 10, 'cellos 10, basses 10, oboes 2, clarinets 4, flutes 2, piccolo 1, bassoons 2, horns 8, trumpets 4, trombones 3, tuba 1, kettle-drums 2, snare drum, bass drum, triangle and cymbal. In reducing this the horns would be reduced to 4, and as a last resort to 2; the trumpets to 2, and the clarinets to 2. Other reductions would be made in the strings. The smallest number of strings compatible with blending is 5 1st violins, etc.

Orchestra, that part of a theatre occupied by the orchestra. The chairs adjacent to it.

Orchestrion, an instrument of the organ kind, arranged to be played by means of a tune-cylinder, or barrel, so as to imitate the sound of an orchestra. Large instruments of this class cost as high as $5,000.

Organ, a wind instrument the sounds of which are produced by pipes either flue or reed, and played by means of a key-board like the piano-forte. It was invented from A D. 800 to 1400. The essential parts of an organ are a *bellows* to collect air and force it out through the pipes, *wind-ways*, a *sound-board* or *wind-chest* containing the valves and supporting the pipes, *keys* for opening the valves, and *pipes* for making the sound. Large organs contain one large bellows with several *feeders*, as many wind-chests as there are key-boards, and as many valves as there are keys. Concerning pipes see Organ Stop.

Organ Music, music designed to be played upon the organ.

Organ Stop, or *Register* (German *Stimmung*, voice). A set of pipes voiced alike, one for every key in a key-board of an organ. Stops are classed as *diapason*, including the op. diapason, octave, and 15th; *string*, viol di gamba, viol d'amour, salicional, keraulophon, dolce, and dulciana; *flute*, the flutes, night-horn and stopped diapason; *reed* the oboe, cornopeon, trumpet, clarinet, vox humana, vox angelica, musette, euphone, trombone, bombardon, etc.

Organ Stop, or *Draw Stop*, the knob at the side of the key-board, which moves the slides by means of which the pipes of a stop are shut off or admitted to communication with the valves.

Organ Builder, one who builds organs.

Organ, Chamber, a small organ for use in a house.

Organo (Ital. ōr-gä'-no). An organ.

Organo Pleno (Lat. ōr-gä'-nō plā'-nō). Full organ; all the stops of the "great organ" drawn.

Organ Pieno (Ital. pē-ä'-nō). The full organ; all the stops of the great organ.

Organ Touch, the proper method of touching the keys of an organ.

Organ Tone, a tone of uniform force from its beginning to end.

Organ Point (called also *Pedal point*), a bass tone prolonged for several measures while various coherently arranged harmonies are performed by the higher parts.

Organ Trio, a composition arranged for three single parts, employing two manuals and a pedale. There are six sonatas of Bach written in this form.

Organ Manual, the manual key-board of an organ. They are designated as great, swell, choir, and solo organs.

Organ Pedale, the pedale key-board.

Orgue Expressive (Fr. ōrg ĕgz-prā-sēf). The harmonium, or reed organ.

Orlandi, Ferdinand, a composer and professor of singing, born in Parma, 1777, appeared as opera composer in 1801. Appointed professor in the Mailand Conservatory 1806. Died 1840. Wrote 20 operas, masses, motettes, and over 100 different works.

Orthography, the art of correct spelling, in obedience to which one writes the chromatic tones according to their derivation and harmonic relation.

Osborne, G. A., a composer of pleasing pieces for the piano, was born at Limerick in 1806. Studied in Paris and came to London 1843, where he since resides.

Ossia (Ital. ōs-sē-ä). Or, otherwise, or else. Written above the staff in connection with an easier or different arrangement of the same passage.

Ossia piu facile (Ital. ōs-sē-ä pīoo fä-tshē-lĕ), or else in this more easy manner.

Ostinato (Ital. ōs-tē-nä'-tō). Obstinate, continuous, unceasing, adhering to some peculiar melodic figure, or group of notes.

Ottava (Ital. ŏt-tä'-vä). An octave or eighth.

Ottava alta (Ital. äl-tä), the octave above, or an octave higher. Marked 8*va*----------

Ottava bassa (Ital. bäs-sä). The octave below. Marked 8*va bassa*------, or 8*va*------ below the notes.

Otto, Ernst Julius, cantor in the Dresden *Kreuzschule* and teacher of theory, was a composer of many oratorios, 2 operas, masses, sonatas, trios, songs, etc. Born 1804. Died 1877.

Otto, Rudolph Karl Julius, a teacher of singing, and distinguished oratorio singer in Berlin. Born 1829 at Berlin.

Ou (Fr. oo), or.

Oulibicheff, Alexander (oo-lē-bĭ-chĕf). A Russian writer about music, best known by his "*Beethoven et ses trois styles*," was born in Dresden 1795, and died at Nischni-Novgorod in 1858.

Ouseley, Rev. Sir F. A. Gore (oos-lē), professor of music at Oxford, a writer on theory, and composer, was born in 1825.

Ouverture (Fr. oo-vär-tür). An overture.

Overture, an introductory instrumental piece to an opera or oratorio, or even for separate performance. Overtures are of two kinds, those in form of a sonata-piece, and *potpourri* overtures, composed chiefly of melodies occurring in the work following.

P., abbreviation of *piano* and *pedale*.

Pabst, August, born in Elberfelde, 1811, was made director of the Conservatory at Riga in 1857. Has composed four operas. His two sons, *Louis* and *Paul*, are talented pianists.

Pachelbel, Johann (päkh'-ĕl-bĕl), the immediate predecessor of Sebas. Bach, as composer, was born 1653 at Nürnburg, and occupied important positions as organist. Died 1706.

Pacher, Joseph A. (päkh'-ĕr), pianist and salon composer, was born 1816 at Daubrowitz. Came, at the age of 16, to Vienna, where he afterwards resided. Died 1871.

Pacini, Giovanni (pä-tshē'-nē), composer of Italian operas, born 1796, made his debut as composer at the age of 18, and lived at Venice, and afterwards at Milan. Died in 1867.

Pæon, a song of rejoicing; a hymn to Apollo.

Paer, Ferdinand (pä'-ĕr), a composer of Italian operas, was born 1771 in Parma, where he made his first successes as a composer. Later he lived at Paris. P. wrote about 50 operas, and many other works. D. 1839.

Paganini, Nicolo (päg-ăn-ēn'-ē), the wonderful violinist, was born 1784 at Genoa. He grew up in poverty and cruelty, but persevered in his study of the violin, in which he received assistance from many good masters, and in 1798 began his concert tours, in which he excited the astonishment and admiration of all Europe. He brought forth many compositions in new forms, which he called *Caprices*, which, with Bach's 6 sonatas, stand as the most original and remarkable works for the violin. Died May 27, 1840.

Paislello, Giovanni (jō-vä'-nē pä-ē-sĕl-lō), a celebrated composer of Italian operas, was born 1741 in Taranto. Studied in Naples and appeared as composer at the age of 15. P. traveled over Europe, received with distinction everywhere, writing operas for Paris, London, St. Petersburg, etc. He wrote in all some 94 operas, and many other works, and died 1815 in Naples.

Paix, Jacob, a prominent musician and noted organist, born in Augsberg about 1550. He was organist in Lannigen, and made large and elaborate collections of motettes, songs, dances, etc., by the best composers before him.

Paladilha, Emil (pä-lä-dĭl'-ä), a French composer, was born 1844 in Montpelier, studying at home, and with Halévy, showing almost equal facility on several instruments, and made his appearance, as composer of a symphony in 1860. He has since produced a large number of compositions, including an opera, three masses, very many songs, with piano-forte accompaniment, as well as a second symphony, overtures, etc., for opera.

Palestrina, Giovanni Pierluigi de, (päl'-ĕs-trē -nä), the father of Italian church music, was born about 1514 or 1524, studied at Rome with Claude Goudimel, and made his appearance as a composer in a volume of four and five-voice masses in 1554. P. instituted a reform in church music by composing it throughout for itself instead of from secular melodies as had been the previous custom. His music is deliciously pure and noble. He died 1594.

Pallavicini, Carlo (păl -lä-vē-tsē'-nē), one of the finest opera composers of his time, was born in Brescia, and worked in Venice from 1666 to 1687. In 1672 he was kapellmeister in Dresden. He wrote many operas. Died 1688.

Pallet, a spring-valve in the wind-chest of an organ, covering a channel leading to a pipe or pipes.

Palmer, H. R., Mus. Doc. Theorist, composer and conductor. Born 1834. Author of many popular works. His "Theory of Music" is extensively used. Received the degree of Doctor of Music in 1879. Resides in New York.

Pandean Pipes, one of the most ancient instruments of music, consisting of a number of reeds or tubes of different lengths, fastened together and tuned to each other, stopped at bottom and blown into by the mouth at top.

Panofka, Heinrich, violinist and professor of singing, was born at Breslau, 1807. Studied at Breslau and later at Leipsic. Entered upon his career as violinist, was a brilliant musical critic and correspondent of Schumann's paper, and settled in Paris about 1848, where he has published a number of works for vocal instruction.

Pantomime, an entertainment in which not a word is spoken or sung, but the sentiments are expressed by mimicry and instrumental music.

Panseron, Auguste Mathieu, teacher of singing and author of many works on it, was born in 1796 at Paris, educated there, and appointed professor in the Conservatoire in 1824. He was the author of several operas, and over 200 romances. Died 1859.

Panteleon, also *pantalon*, an old instrument of the dulcimer species, but larger. It was more than nine feet long, four feet wide, and had a hundred and eighty-six strings of gut, which were played on with small sticks like the dulcimer.

Papageno floete (Ger. pä-pa-ghan-ō flôt-ĕ). Pan's pipes, a mouth organ.

Pape, Willie, a brilliant pianist and composer of several showy arrangements of favorite airs. An American, born about 1840, native of Mobile.

Papperitz, Benjamin Robert, was born in Pirna, 1826, and since 1851 teacher of piano at Leipsic.

Paradise and the Peri, a cantata, by Schumann, 1843.

Parallel Motion, progression of two voices in the same direction at the same distance apart.

Parallel Fifths, called also *Consecutive Fifths*, progression of two voices in the same direction at the interval of a fifth. Always forbidden.

Parallel Keys, the major and its relative minor.

Parepa Rosa, Euphrosyne, the great singer, was born in Edinburgh, 1839, made her debut in Malta at the age of 16. In 1867 she came to America, and awakened the most enthusiastic admiration. Died in London, 1875. She had a large, pure soprano voice, and sang with great fullness and steadiness of tone.

Parish-Alvars, Eli, a distinguished harpist and composer for his instrument, was born in London, 1808, and made his appearance as virtuoso at the age of 15. His tone was large and his execution elegant. He played Chopin's piano-forte sonata and Beethoven's and Hummel's piano-forte concertos, with the greatest ease. Died at Vienna 1847.

Parlando, (Ital. pär-län'-dō), accented, in a declamatory style.

Parody, music or words slightly altered and adapted to some new purpose.

Parry, John, an English musician, born 1776 in Denbight, and became very celebrated as a harp virtuoso and composer for his instrument.

Parsons, Albert R., a pianist, teacher and composer, the translator of Wagner's "Beethoven," born in Indianapolis about 1850, and educated at Berlin. Resides in New York.

Part, the music for each separate voice or instrument.

Parte (Ital. pär-tĕ). A part; a rôle in an opera.

Parte Cantante (Ital. pär-tĕ kän-tän-tĕ). The singing, or vocal part.

Partimento (Ital. pär-tĕ-mān'-tō). An exercise, figured bass.

Partitur (Ger. pär-tĭ-toor'). A score; full score. See Score.

Partita (Ital. pär-tē'-tä). An old term synonymous with variation.

Pas (Fr. pä). A step; a dance.

Pasdeloup, Jules (jool pä-dĕ-loo), the founder of popular classical concerts in France, was born in Paris in 1819. Educated at the Conservatory, where in 1833 he took the first prize for piano-playing. Appeared in 1851 as director of the *Society of Young Artists*, whose mission it was to introduce classical music, in which he has been very successful, and has gained the approval and favor of the public.

Pas Seul (Fr. pä-sŭl). A dance by one performer.

Passacaglio (Ital. päs-sä-käl'-yē-ō). A species of chacon, a slow dance in 3-4 time, the music consisting of divisions or variations on a ground bass, and always in a minor key.

Passacaille (Fr. päs-sä-käl). A passacaglio.

Passage, any phrase or short portion of an air, or other composition. Also used for *bravoura passages*, those parts of a piece which produce an *effect*, but do not belong to the melody of the piece.

Passagio (Ital. päs-säd-jē-ō), a passage.

Passamezzo (Ital. päs-sä-mät'-sō), an old, slow dance, little differing from the action of walking.

Passepied (Fr. päss-pē-ā'). A sort of jig, a lively old French dance in 3-4, 3-8, or 6-8 time; a kind of minuet.

Passing Notes, notes which do not belong to the harmony, but serve to connect those that are essential.

Passion Music, music composed for holy week.

Passions Musik, Bach wrote four passion oratorios, the best known of which is that according to St. Matthew, in 1729.

Passionato (Ital. päs-sē-ō-nä'-tō). Passionate, impassioned, with fervor.

Pasta, Guidetta (gwē-dēt'-tä päs'-tä), a famous dramatic singer. Born at Como, 1798, made her debut at Verona in 1822, and sang with the greatest success throughout Europe. Her voice was of large compass, and very beautiful. Died 1865.

Pasticio (Ital. päs-tēt'-tshe-ō), a medley, an opera made up out of songs, etc., by various composers.

Pastoral, a musical drama on a rural subject. Also an instrumental composition in pastoral style.

Pastorale (Ital. päs-tō-rä'-lĕ). Pastoral.

Pastorelle (Fr. päs-tō-rĕl'). A pastoral.

Patetico (Ital. pä-tä'-tē-ko). Pathetic.

Patimento (Ital. pä-tē-män'-to). Affliction grief, suffering.

Patti, Adelina, and Carlotta, sisters, distinguished singers. *Carlotta* was born at Florence, 1840, and is noted for her delicate and brilliant execution. *Adelina*, born at Madrid, 1843, sang in concerts at an early age, and since 1859 has occupied the highest rank in Europe.

Pauer, Ernst (powr), pianist and composer, was born in Vienna, 1826, studied there with Dirzka and Sechter, and later with Mozart's second son. In 1851 he came to London, where he has since resided. Is a successful composer, but best known by his editions of Schumann's works, etc.

Pauke (Ger. pou-kĕ). A kettle drum.

Paul, Dr. Oscar (powl), professor of musical science in the University at Leipsic, was born 1836 at Freiwaldau, studied theology at the University of Leipsic, as well as music. In 1866 he was appointed to his present position, in which he has distinguished himself. Is teacher of the piano in the Conservatory.

Pause, a delay or sudden cessation of rhythmic movement by the prolongation of a tone or chord. The character 𝄐 which requires this.

Pavana (Ital. pä-vä'-nä), a grave, stately dance, which took its name from *pavo*, a peacock. It was danced by princes in their mantles, and ladies in gowns with long trains, whose motions resembled those of a peacock's tail. It was in 3-4 time, and generally in three strains, each repeated.

Pavillon (Fr. pä-vē-yōnh). The bole of a horn or other wind instrument.

Pavillon Chinois (Fr. pä-vē-yŏnh shē-nwä). An instrument with numerous little bells, which impart brilliancy to lively pieces and pompous military marches.

Pax, Karl Edward, organist of the charity church in Berlin, was born at Glogau in 1802. A composer of men's songs, and instructive piano pieces. Died 1867.

Pedal, of or pertaining to the foot. Hence *damper pedal*, the lever by which the foot raises the dampers from contact with the strings; *soft pedal*, a lever operating mechanism for diminishing the tone; *swell pedal*, a lever for operating the blinds of the "swell organ;" *tone-sustaining pedal*, by means of which a tone is prolonged after the finger is removed from the key.

Pedal Piano, a piano-forte fitted with organ pedals for practice.

Pedal Point, see Organ Point.

Pedal Doppio, double the pedals, that is, play with both feet, a direction in organ playing.

Pedals, Combination, pedals for drawing stops in the organ.

Pellegrini, Angelo (pĕl-lĕ-grē'-nē). A dramatic composer, born in Como about 1805. His three operas are often given. *Etelinda* 1831, *La Vedova di Bengala* 1834, *Il disertore svizzero* 1841.

Pensoso (Ital. pĕn sō'-zō). Pensively, mournfully.

Pentachord, an instrument with five strings, a scale or system of five diatonic sounds.

Pentatonic Scale, a scale of five notes, sometimes called the Scotch scale, and similar to the modern diatonic major scale with fourth and seventh degrees omitted.

Pepusch, Johann Christoph, was born at Berlin 1667, where he lived 20 years, when he went to Holland, where his first compositions were published, and then to England, where he achieved great success as a composer. Died 1752.

Perdendo (Ital. pär-dän'-dō), **Perdendosi** (Ital. pär-dän-dō'-zē). Gradually decreasing the tone and the time; dying away; becoming extinct.

Period, a melodic or harmonic formation consisting of two or more sections, of which two must stand in the relation of antecedent and consequent. See Part Second.

Perkins, Henry S., a teacher and writer of choral music, was born at Stockbridge Vt., March 20, 1833. Studied music at Boston, and commenced his work as conductor of musical conventions in 1860. Is author of about twenty collections of singing-class and convention music.

Perkins, Jule E., brother of the preceding, a good pianist and composer, and a fine bass singer, was born at Stockbridge, Vt., 1845. Studied singing in Paris and Italy, and made his debut in opera there about 1868, with distinguished success. In 1873 he joined the Mapleson Opera Company in London. Died at Manchester, England, 1875.

Perkins, W. O., Mus. Doc., composer and teacher of music, brother of the preceding, was born at Stockbridge, Vt., about 1829. Studied in Boston, conducted conventions, etc., since 1860. Resides in Boston.

Perne, François Louis (pern), a learned French teacher of musical theory and composer. Born 1772 at Paris. Died 1832.

Persiani, Josefo (păr-sē-ä'-nē). An opera composer. Born in one of the States of the Church, 1805.

Perti, Giacomo Antonio (pär'-tē). A notable composer of the old school. Born 1661. His first mass was produced under his own direction in St. Peter's in 1680. Died 1756.

Percussion (Eng. nĕr-kŭsh'-ŏn). Striking, as applied to instruments, notes or chords; or the *touch* on the piano-forte.

Perfect, complete, satisfactory. The perfect consonances are unison, octave, fifth and fourth.

Perfect Cadence, a cadence consisting essentially of the chord of the dominant seventh, followed by the tonic, both chords uninverted, and the soprano and bass having the tonic in the last chord.

Perpetual Canon, a canon without an ending, like a round.

Pesante (Ital. pĕ-zän'-tĕ). Heavy, ponderous, with importance and weight, impressively.

Peschka-Leutner, Minna (pĕs-khä loit'-nĕr). A brilliant singer, long a favorite at Leipsic, and heard in this country in 1871. Born 1839 in Vienna.

Pestalozzi, Johann Heinrich (pĕs-tä-lōt-zi), the celebrated teacher, was born in Zurich, 1746, and devoted himself to improving the method of teaching children by presenting to them "the thing before the sign."

Petrella, Enrico (ān rē'-kō pā-trĕl'-lä), an Italian composer of operas. Born in 1813, in Palermo, educated at Naples, and produced at the age of 15 his first opera. Was author of about twenty operas. Died 1877 in Genoa.

Peu (Fr. pŭh). Little, a little.

Pezze (Ital. pl. pät-sē). Fragments, scraps, select, detached pieces.

Pfeife (Ger, pfī'-fĕ). Pipe, fife, flute.

Pfeiffer, Oscar, pianist, born at Vienna, 1828, made concert tours 1845-1867 in Europe. In 1864 went to Rio Janeiro, where also he had fine success. Composes for the piano.

Pflughaupt, Robert (pfloog'-howpt), a brilliant pianist. Born 1833 in Berlin. Studied with Liszt. Died 1863.

Phantasie (Ger. fän-tä-see'). Fantasy, fancy, imagination.

Philidor, François André, a French opera composer. Born 1726. Died in London, 1795. P. was the inventor of French comic opera, of which he composed 22.

Philharmonic, lovers of harmony, a society devoted to the interests of music.

Philosophy of Art, the relation of art to the human mind. See Part Four.

Phone (Gr. fō'-nĕ). The voice, a sound or tone.

Phonetik (Gr. fō-nĕt'-ik). System of singing, or of notation and harmony.

Phrase, a short musical sentence, a musical thought or idea which makes sense, but not complete sense.

Phrasing, the art of uniting tones into phrases, and separating phrases from each other, as well as the proper modulation of the sound so as to express the musical idea.

Phrygian, one of the ancient Greek modes.

Physharmonica (Gr. fīs-här-mŏn'-i-kä). An instrument, the tone of which resembles that of the reed pipes in an organ, and is produced by the vibration of thin metal tongues, of a similar construction to those of the harmonium. The name is also applied to a stop in the organ with *free reeds*, and with tubes of half the usual length.

Piacere (Ital. pē-ä-tshä'-rĕ). Pleasure, inclination, fancy; *a piacere*, at pleasure.

Piacevole (Ital. pē-ä-tshä-vō-lĕ). Pleasing, graceful, agreeable.

Piacimento (Ital. pē-ä-tshē-män'-tō). See *piacere.*

Pianino (Ital. pē-ä-nē-nō). A small piano-forte.

Piano (Ital. pē-ä'-nō). Soft, gentle.

Piagendo (Ital. pē-ä-jän'-dō). Plaintively, sorrowfully.

Piano-forte. The distinguishing feature of the piano-forte is the use of an elastic hammer to strike the strings. Has been gradually evolved through countless modifications during the last two centuries. Steinway & Sons are the most brilliant and successful experimenters during the past twenty-five years.

Piano a queu (Fr. pē-ä'-nō ä küh). A grand piano-forte.

Piano Score, a series of staves arranged for representing vocal music and its piano-forte accompaniment.

Piatti, Alfred, the celebrated 'cellist, was born in Bergamo, 1823, and appeared in public with great success at the age of 16. In 1846 he first came to London, where for the most part he has since resided. Is author of a number of pieces for 'cello and piano.

Pibroch (pē'-brŏk). A wild, irregular species of music, peculiar to the Highlands of Scotland, performed on the bagpipe.

Picchiettato (Ital. pē-kē-ĕt-tä'-tō). Scattered, detached. In violin playing it means that sort of staccato indicated by dots under a slur.

Piccinni, Nicolas (pēt-tshē'-nē), known under the name *Piccini*, a celebrated opera composer, the rival of Gluck, was born in 1728, near Naples. Educated at Naples. Appeared as composer in 1747, which was the beginning of a long and brilliant career as opera composer. P. lived chiefly at Naples. Died at Passy, 1800.

Piccinni, Louis, second son of the preceding, was born in 1766 at Naples, and was also a very good composer. D. 1827.

Piccolomini, Marie (pēk'-kŏ-lŏ-mē'-nē), a pleasing singer, born at Siena, 1836. Made her debut at Turin in 1855. Came to America in 1858.

Piece (Fr. pĕ-ās'). A composition or piece of music; an opera, or drama.

Pieno (Ital. pē-ā-nō). Full.

Pietoso (Ital. pē-ā-tō'-zō). Compassionately, tenderly. Implying, also, a rather slow and sustained movement.

Pifferari (Ital. pl. pēf-fĕ-rä'-rē). Pipers.

Pilate, August (pĭ-lä'-tĕ), a composer. Born at Bouchain, 1810, educated at Paris. Brought out his first opera about 1854.

Pince (Fr. pănh-sā). *Pinched.* See *pizzicato.*

Pipe, any tube formed of a reed, or of metal or wood, which being blown into at one end, produces a musical sound. The *pipe*, which was originally no more than a simple oaten straw, was one of the earliest instruments by which musical sounds were attempted.

Pipes of Pan. See Pandean Pipes.

Piesendel, Johann George, a distinguished German violinist. Born at Karlesburg, 1687. Played and conducted in all the principal cities in Europe, and died 1755.

Piston (Fr. pĭs-tŏnh). A valve in a brass instrument. Hence *cornet à piston*, cornet with valves.

Pitch, means "point," the highness or lowness of sounds. That quality of tones which depends on the rapidity of the vibrations producing them. Pitches are named by letters, as A, A sharp, B, C, etc. The different octaves are distinguished as *large*, *small*, *once-marked*, etc., namely, Middle C and the six degrees above it belong to the "once-marked octave" and written ē, ā, etc., or c', d', e', etc.; the octave above this is the "twice-marked octave" c'', d'', e'', f'', etc. The octave below middle C is the "small octave," written c, d, e, etc., the octave below this the "large" octave, C, D, E, etc., below this the "double" octave, CC, DD, etc. Pitches are also distinguished as "8ft," "4ft," "2ft," or "16ft," according to the length of the pipes producing them. Organ stops are designated in this way according to the length of the pipe producing the tone for the finger-key two octaves below middle C. The standard pitch is 8ft. A stop of this pitch gives for every note sounds agreeing with the voice; 16ft. stops give sounds an octave lower; 4ft. stops an octave higher, 2ft. an octave higher still.

Pitch, Concert. French pitch is about 522 vibrations per second for middle C. Concert pitch is higher, about 540.

Piu (Ital. pē-oo). More. As *piu allegro*, more allegro; *piu forte*, more forte; *piu moto*, quicker, etc.

Pixis, Friedrich Wilhelm, an organist in Mannheim, 1770, a pupil of the Abbe Vogler. Author of a number of works for organ and piano.

Pizzicato (Ital. pēt-sē-kä'-tō). *Pinched*, meaning that the strings of the violin, violoncello, etc., are not to be played with the bow, but pinched, or snapped with the fingers, producing a *staccato* effect.

Placidamente (Ital. plä-tshē'-dä-män-tĕ). Calmly, placidly, quietly.

Plagal, ancient modes in which the melody was confined between the dominant and its octave.

Plagal Cadence, a cadence in which the final chord on the tonic is preceded by the harmony of the sub-dominant.

Plain Song, or **Plain Chant,** the name given to the old ecclesiastical chant when in its most simple state and without those harmonic appendages with which it has since been enriched. The ancient music for the psalms and liturgy.

Plaintif (Fr. plănh-tēf). Plaintive, doleful.

Plaque (Fr. plä-kä'). *Struck at once*, without any arpeggio, or embellishment.

Plaquer (Fr. plä-kā'). To strike at once, speaking of chords.

Plectrum (Lat. plĕk'-trŭm). A quill, or piece of ivory or hard wood, used to twitch the strings of the *mandoline*, lyre, etc.

Plein Jeu (Fr. plănh zhü). Full organ. The term is also applied to a mixture stop of several ranks of pipes.

Pleno (Lat. plā'-nō). Full. See "Full Organ."

Pleyel, Ignaz (plī'-ĕl), composer of a great number of instrumental works, was born the twenty-fourth son of his father, about 1757, near Vienna. Died 1831.

Pleyel, Camille, eldest son of the preceding, also a good composer, was born at Strassburg, 1792. Died in Paris, 1855.

Plico (Lat. plē'-kō). A kind of ligature used in the old music, as a sign of hesitation or pause.

Pneumatic Lever, a contrivance for diminishing the weight of touch on large organs, invented by Mr. Charles Barker, of London, and afterwards of Marseilles. It consists of a small bellows about 14 inches by 3, for every key. When the key is pressed it opens a valve into this bellows, which is immediately inflated and thereby opens the valves belonging to the key touched. The "pneumatic action" completely softens the touch, which on large organs amounts to several pounds per key, but it results in a loss of time. In order to diminish this as much as possible, the pneumatics are operated by a "heavy wind," of a pressure equal to a column of water 6 inches high, or thereabouts.

Pochette (Fr. pō-shĕt). A kit, a small violin used by dancing masters.

Poco (Ital. pō-kō). Little; as *poco a poco*, little by little; *un poco adagio*, a little adagio.

Pohl, Karl Ferdinand (pōl), the popular author of "Mozart and Haydn in London," Biography of Haydn, etc., is an organist, and was born 1823 at Berlin and studied in Vienna with Sechter.

Poi (Ital. pō'-ē). Then, after, afterward; *piano poi forte*, soft, then loud.

Polacca (Ital. pō-läk'-kä). A Polish national dance in 3-4 time; a dance tune in which an emphasis is placed on the first unaccented part of the measure.

Polka, a lively Bohemian or Polish dance in 2-4 time, the first three quavers in each bar being accented, and the fourth quaver unaccented.

Polonaise (pŏl-ō-nāz). A movement of three crotchets in a measure, the rhythmical pause coming on the last crotchet of the bar.

Polyphony, "many sounds." Applied to compositions consisting of three or more independently moving voices, as in fugue, etc. Distinguished from *Homophony*, in which there is but one melodious voice, the others being accompaniment, as in glees and American psalmody. See Chapter V.

Pomposo (Ital. pŏm-pō -zō). Pompous, stately, grand.

Poniatowski, Joseph, Prince, and kinsman of Stanilaus II, last king of Poland, was born at Rome, 1816. He was educated in music, and produced seven or eight operas.

Ponte, Lorenzo da, a famous writer of opera librettos, among them Mozart's "Figaro" and "Don Juan." Born 1749. Died 1838.

Popper, David, a distinguished 'cellist, born 1842. Lived since 1868 in Vienna.

Porpora, Nicolo (pŏr -pŏ-rä), the distinguished opera composer and rival of Handel, was born at Naples in 1686, educated there, appeared as composer in 1708, and after several years' wandering between Vienna, London, etc., in 1760 he returned to Naples, where he lived at the head of the Conservatory of San Onofrio. Died 1767. Wrote more than 50 operas, 6 oratorios, 4 masses, 29 other sacred works, 6 symphonies for chamber, etc.

Portamento (Ital. pōr-tä-män'-tō). A term applied by the Italians to the manner or habit of sustaining and conducting the voice. A singer who is easy, and yet firm and steady in the execution of passages and phrases, is said to have a good *portamento*. It is also used to connect two notes separated by an interval, by gliding the voice from one to the other, and by this means anticipating the latter in regard to intonation.

Portando la voce (Ital. pōr-tän'-dō lä vō'-tshĕ). Carrying the voice, holding it firmly on the notes.

Posanne (Ger. pō-zoú-nĕ). A trumpet, a trombone, a sackbut, also an organ stop.

Potpourri (pŏt-poor'-rē). A medley, a *capriccio* or *fantasia*, in which favorite airs and fragments of musical pieces are strung together and contrasted.

Position, a shift on the violin, tenor, or violoncello: the arrangement or order of the several members of a chord.

Positive, an appellation formerly given to the little organ, placed in front of the full or great organ.

Possibile (Ital. pōs-sē'-bē-lĕ), possible; *il piu forte possibile*, as loud as possible.

Postludium (Ital. pōst-lū -dĭ-ŭm). Afterpiece, concluding voluntary.

Potter, Cypriani, pianist and composer. Born in London, 1792, where his father was a professor of music. Studied with Calcott, Crotch, and Woelfl Was made professor in the Royal School of Music, and in 1825 president of the same. Died 1872. Wrote trios, duos, sonatas, and piano pieces.

Pral trill, the German name for the *mordente*, an embellishment consisting of two small notes preceding a principal one. See appendix.

Pratt, Silas G., pianist and composer, was born Aug. 12, 1847. Studied at first in Chicago, afterwards with Wüerst and Kullak, at Berlin, and still later with Liszt, at Weimar. Has written two operas, a symphony, many piano pieces, etc.

Precentor, the appellation given formerly to the master of the choir.

Prelude, a short, introductory composition, or extempore performance, to prepare the ear for the succeeding movements.

Precipitando (Ital. prā - tshē - pē - tän-dō). Hurrying.

Precipitato (Ital. prā-tshē-pē-tä'-tō). In a precipitate manner, hurriedly.

Precisione (Ital. prā-tshē-zē-ō'-nĕ). Precision, exactness.

Preghiera (Ital. prā-ghē-ä'-rä). Prayer, supplication.

Preparation, that disposition of the harmony by which discords are lawfully introduced. A discord is said to be prepared when the discordant note is heard in the preceding chord, and in the same part, as a consonance.

Prestamente (Ital. prĕs-tä-män'-tĕ). Hurriedly, rapidly.

Prestezza (Ital. prĕs-tād'-sä). Quickness, rapidity.

Presto (Ital. prās'-tō). Quickly, rapidly.

Pressure tone, a sudden crescendo.

Prima (Ital, prē'-mä). First, chief, principal.

Prima Vista (Ital. prē'-mä vē'-stä). At first sight.

Prima Volta (Ital. prē'-mä vōl'-tä). The first time.

Principal, the chief idea in a piece of music. See Chapter XIII.

Principal, an organ stop of diapason tone. In English organs the principal is the "octave," a 4ft. stop. In German it is the open diapason of 8ft. or 16ft.

Programme, an order of exercises for musical or other entertainments.

Programme Music, music designed to tell in tones a story derived from some poem, or legend. See Chap. XXI.

Progression, movement from one tone or chord to another.

Prosody, a term, partly grammatical and partly musical, relating to the accent and metrical quantity of syllables, in lyrical composition.

Prologue. Musical, the preface or introduction to a musical composition or performance; a prelude.

Professor of Music, the instructor or lecturer on music in a chartered college or school An accomplished musician (English usage).

Pruckner, Dionys, a brilliant pianist, and a good teacher. Born about 1830. Studied with Liszt at Weimar, at the same time with Bülow, Mason, Klindworth, Raff, etc. Came to New York in 1874, but made only a short stay. Is now professor of Piano in the Conservatory at Stuttgart (1880).

Pruckner, Caroline, a distinguished German dramatic singer. Born at Vienna in 1832.

Prudent, Emil (prü-dänh), a brilliant pianist and composer of elegant fantasias and salon pieces, was born at Angoulême, 1817. Studied at the Conservatoire, and was much influenced by Thalberg. Died at Paris, 1863.

Prume, François, one of the most brilliant violinists of recent times, was born at Stavelot in 1816, appeared in public as violinist at an early age. Died 1849.

Prume, Jehin, nephew of the preceding, was also a fine violinist, and visited America in 1860. Born at Brussels, 1840.

Psalm, a sacred song or hymn.

Psalmody, the practice or art of singing psalms; a style or collection of music designed for church service.

Psalter, the book of Psalms.

Purcell, Henry, an English dramatic and church composer, was born in London, 1658, the son of a musician. His talent was such, that at the age of 18 he was organist of Westminster Abbey and the Royal Chapel. He composed music to many plays. Purcell had positive genius, and showed fresh and vigorous melodic invention. He had not the severe contrapuntal training of Bach or Handel, his contemporaries. Died at the age of 37 in 1695.

Quadrat (Ger. quäd-rät'). The mark called a natural. See Chromatic Signs in Appendix.

Quadrille (Fr. kä-drēl'). A French dance, or set of five consecutive dance movements, called La Pantalon, La Poule, L' Ete, La Tenise (or La Pastourelle) and La Finale.

Quantz, Johann Joachin, 1697-1773. A distinguished musician in the employ of Frederick the Great, of Prussia, known especially as a flute virtuoso. His instruction book for that instrument marks an epoch in the development of the flute, and of flute-playing. Quantz was also an excellent violinist and oboist, was thoroughly acquainted with all the orchestral instruments in use in his time, and with the art and science of music. He left a large number of compositions, especially for the flute.

Quart (Fr.) A fourth.

Quarter-note, a black note, otherwise known as crotchet.

Quarter Rest, a rest equal to a quarter note.

Quarter-tone, a small interval of no precise dimension, because the "whole tone" itself varies.

Quasi (Ital. quä'sē). As if, like.

Quartette (Ger. quär-tĕtt'). A composition for four voices or instruments.

Quart-Sex (Lat.) Fourth-sixth chord.

Quart - Septime (Lat.) Fourth-seventh chord.

Quatuor (Lat.) A composition for four voices.

Quaver, an eighth note.

Querfloete (Ger. kwär flô-tĕ). A German flute.

Querstand (Ger. kwär-ständ). A false relation in harmony.

Quieto (Ital. kwe-ä'-tō). Quietly, calm, serene.

Questa (Ital. quäs-tä). This, that.

Quick-step, a lively march, generally in 2-4 time.

Quintadena (kwĭn-tä-dē'-nä). An organ stop of soft, flute-like quality, which gives the twelfth quite plainly.

Quintaton (Ger. quĭn-tä-tōn'). A manual organ stop of 8ft. tone and stopped diapason quality, producing the 12th perceptibly. Also a pedal stop.

Quinten-folge (Ger.) Successions of fifths.

Quintette, a composition for five voices.

Quintole, a group of five notes.

Quint Gedackt (Ger. quĭnt ghe-dähkt). An organ stop of the stopped diapason species, sounding the fifth above.

Qui Tollis (Lat.) "Thou who takest away," part of the Gloria in Excelsis, usually set in music as a separate number.

Quoniam tu Solus (Lat.) "For thou alone art holy," part of the Gloria, usually set as a separate number.

R., right (hand).

Rackett, an old wooden wind-instrument, lower and deeper than the bassoon.

Raddoppiamento (räd-dōp-pē-ä-män'-tō). Augmentation, reduplication; the doubling of an interval.

Radecke, Robert, a pianist, violinist and conductor, born at Dittmannsdorf in 1830. Studied with his father at Leipsic, where he distinguished himself, and in 1852 was made second director of the Leipsic Sing-Academie. Resides at Berlin. Has composed many songs, overtures for full orchestra, etc., and in many ways shown himself one of the first musicians of the present time.

Radical Bass, a bass exclusively composed of the roots of the chords.

Raff, Joachim (yō'-äk-ēm räf), one of the greatest composers now living, was born May 12, 1822, at Lachen in Switzerland. His first opera, "King Alfred," was composed in 1849. From this time on Raff has produced a long succession of works, all well written, although sometimes too carelessly, which have at length acquired currency throughout the world. They consist of 8 symphonies, 2 suites, 5 overtures, several concertos, very much chamber music, songs, piano pieces, etc., in all over 200 works. At present (1880) Raff is director of the Conservatory at Frankfort-on-the-Maine.

Rallentando (Ital. räl-lĕn-tan'-dō). The time gradually slower and the sound gradually softer.

Raimondi, Pietro, a highly esteemed composer and teacher of counterpoint in Rome, 1786-1853. Wrote more than 60 operas, 32 ballets, 150 psalms of the style of Marcello's, and very many other church pieces.

Rameau, Jean Philippe (rä-mō'), a celebrated French composer and theorist, was born 1683 in Dijon. Educated at a Jesuit college. Appeared as writer of theoretical works in 1722, and ten years later as an opera composer. Died 1764.

Rans des Vaches (Fr. rănh dĕ văsh). Pastoral airs played by the Swiss herdsmen to assemble the cattle together for the return home.

Rapidamente (Ital. rä-pē-dä-män'-tē). Rapidly.

Rapido (Ital. rä'-pē-dō). Rapid.

Rappoldi, E. (räp-pōl'-dē), one of the best violinists of the present, was born in Vienna, Feb. 22, 1839. Is concertmeister of the Royal Opera at Berlin.

Rathberger, Valentine, a prolific old church composer, a Benedictine monk, born 1690.

Ratio, relation. The relation of the rate of vibrations in tones.

Rauzziui, Venanzio (roud-zē'-nē), an Italian singer and composer of operas, born at Rome 1747–1810.

Ravenscroft, Thomas, professor of music at Oxford, and one of the earliest English composers of psalmody, was born 1590. Died 1635.

Ravina, Jean Henri (rä-vē-nä), pianist and composer, was born at Bordeaux, May 20, 1818. Studied in the Conservatoire, and distinguished himself as a composer of salon pieces. Died 1862.

Re (Ital. rā). The second syllable in solmization. In French, the pitch D.

Rebec. A Moorish word signifying an instrument with two strings, played on with a bow. The Moors brought the Rebec into Spain, whence it passed into Italy, and after the addition of a third string obtained the name of *Rebecca*, whence the old English Rebec, or fiddle with three strings.

Rebel, François, a French opera composer, 1701–1775.

Recherche (Fr. rĕ-shĕr-shä'). Rare, affected, formal.

Rechte Hande (Ger. rĕhktĕ händ'). Right hand.

Recitative (rĕc-I-tä-teev'). A musical declamation. See Chapter XXXVIII.

Redern, Count von Fr. Wilhelm, Prussian general intendant of the opera, and composer of occasional pieces, was born 1802 in Berlin.

Reduciren, to reduce, or arrange a full instrumental score for a smaller band, or for the piano-forte or organ.

Reed, a contrivance for procuring vibrations. The *free reed* consists of a socket and a thin vibrating slip of brass fastened to it at one end, the other end swinging completely through the opening in the socket at each vibration. Used in accordeons, concertinas, reed organs, harmoniums, and "free reed" stops in the organ. *Impinging* or *striking reeds*, consist of a steel socket with a triangular opening, and a vibrating brass tongue, which strikes against the socket in vibrating, and does not pass through, thus alternately opening and closing the pipe. Used in reed stops of the organ generally. The *reed of oboe* and *bassoon* consists of two thin slips of reed (woody fibre), closely approximated, which alternately close and open when blown through. The *clarinet* reed consists of a slip, or tongue of reed vibrating against the wooden socket, and is, therefore, an impinging reed. The harmonics of a reed are similar to those of a string, hence reed instruments take the place of strings in military bands.

Reed, Daniel, one of the old American psalmodists, published his first book, "The Columbian Harmony," in 1793. The music was illiterate.

Reeve, William, a successful English composer of musical dramatic pieces, and teacher of music, lived in London. Born 1757. Composed sixteen comic operas.

Reeves, Sims, the great tenor, was born at Woolwich, 1821, made his debut about 1840, after serious studies in London and Italy, and has since held highest rank among operatic and oratorio tenors. His son has in 1880 made a promising debut as tenor.

Recreation, a composition of attractive style, designed to relieve the tediousness of practice; an amusement.

Redowa (rĕd-ō-wä). A Bohemian dance in 2-4 and 3-4 time, alternately.

Refrain, the burden of a song, a ritornel; a repeat. See *Burden*.

Regel (Ger. rāg-ĕl). A rule.

Register, an organ stop.

Registration, the art of changing and combining stops so as to produce a musical effect in organ playing.

Regnard, Francis, Jacob, Paschalius and Carolo, four brothers, of Douay, in Flanders. They lived in the 16th century. Jacob and Francis left many compositions, especially the former, who was kapellmeister at Prague.

Rehearsal (rĕ-hĕr-säl). A trial, or practice, previous to a public performance.

Reicha, Joseph, 1746-1795. A distinguished violinist and composer of Prague. He left many compositions.

Reicha, Anton, 1770-1836, nephew of Joseph. A distinguished composer and theorist, also born in Prague. He lived for some years in Vienna, in the society of Haydn, Albrechtsberger, Salieri and Beethoven. The last twenty-eight years of his life he spent in Paris, where he was professor of counterpoint at the Conservatory. He wrote symphonies and overtures, and a great deal of chamber music. His first important publication dealing with the theory of music consisted in "36 fugues for the piano-forte, written on a new system." This new system consisted in answering the theme on every degree of the scale, instead of on the dominant. But as this principle is destructive of tonality, it failed to attain favor among musicians. He published works on melody, on harmony, and on composition, which were much used both in France and in Germany. He failed in his attempts at dramatic composition, but succeeded as an instrumental composer, and was universally respected as a learned and able musician, and a skillful teacher.

Reichardt, Johann Friedrich, 1752–1814. Kapellmeister in Berlin, and a prolific composer of operas and instrumental music, as well as a critic. In the latter field he lacked breadth of view and depth of insight, and here, as in his compositions, he failed to produce anything of lasting value. But he was of importance in the development of the German song, for he introduced a more energetic declamation, and hit upon a truer musical expression for some of Goethe's songs than had been found before. He is also the father of the German *Liederspiel* (Vaudeville), a play with popular songs introduced.

Rein (Ger. rīn). Pure, clear, perfect; *kurz und rein*, distinct and clear.

Rheinberger, Joseph (rīn-bār-gĕr) one of the most talented composers of the present time, was born in Vaduz, 1839. Showed great talent for music, and was organist in church at the age of seven. He was educated at Munich, and resides there as teacher and conductor. Has written several operas, oratorios, organ pieces, piano works and chamber music.

Reinecke, Karl (rī′-nĕck-ĕ), composer, conductor, and piano virtuoso, was born June 23, 1824, in Altona. He was taught by his father, an excellent musician. At 18 years of age he made a successful concert tour to Copenhagen and Stockholm, engaged as conductor at Barmen in 1854. In 1859 he accepted a more important conductorship at Breslau. Since 1861 he has been the conductor of the world-renowned Gewandhaus concerts at Leipsic. He continues to be an excellent concert pianist, and has made many concert tours to London and elsewhere. He is also constantly engaged in composition, and has published more than 100 original works, among them symphonies, operas, masses, oratorios and overtures, and much chamber music.

Reinken, Johann Adam, a very celebrated organist, was born at Deventer, Province of Ober-yssel, in the Netherlands. His education was mainly obtained at Leipsic and and Hamburg, in the latter place studying with Scheidmann, whom he succeeded as organist at the St. Catherine Church. Bach made two journeys to Hamburg to hear him, the last time playing several hours for Reinken, who declared that the art of organ-playing, well-nigh extinct, had found a new exponent. He died at the advanced age of 99 years and 7 months, Nov. 24, 1722. He published but one work, entitled "Sonatro, concertanten, allemanden, couranten, sarabanden and chiquen for two violins and cembals."

Reinthaler, Carl Martin (rīn′-tä-lĕr), a German musician of some note as teacher of voice and director of various musical societies in Bremen, and also a school of vocal music, was born at Erfurt, Oct. 13, 1822. He is the author of an oratorio of note, "Gebtha."

Reissiger, Carl Gotlieb, a German musician of versatile talent as singer, pianist, and composer, was born Jan. 31, 1798, at Belzig. Became a pensioner in the Thomas school in Leipsic, where he studied composition and piano. Later by the kindness of friends he received money to pursue his studies in Berlin, and later in Munich with Winter; after traveling through Italy, France and Holland he returned to Berlin and took a position as teacher in a church music institute. He was called in 1826 to Dresden to take the place of director of German opera, vacated by Marschner, and gave such evidence of his superior ability as a director that the King of Saxony appointed him as successor to the deceased von Weber. His compositions include operas, church music, masses, motettes, orchestral works, symphonies, and overtures, and also string and string and piano quintettes, quartettes, trio and duos, besides piano works, and songs. His songs, and especially piano and string trios were at one time very popular, but are almost unknown at the present time. D. 1859.

Reissiger, F. A., a brother of the above Born July 26, 1809. As composer, director and teacher he attained to some eminence in Norway, his adopted home.

Reissman, Dr. Phil. August, was born at Frankenstein, Nov. 14, 1825, where he also received his first musical instruction. In 1843 he went to Breslau, where he studied theory, composition, organ, piano, violin and 'cello, thus becoming practically acquainted with music in many departments. During a a stay at Weimar he decided to follow literature, and to his literary works is due the greater part of his reputation. The following are his principal literary works, "From Bach to Wagner," "History of the German Song," "General History of Music," three books, "General Musical Instructor," "Manual of Composition," biographies of Schumann, Mendelssohn, and Schubert. The University of Leipsic conferred upon him the degree of Doctor of Philosophy in 1875. He resides in Berlin, and lectures on the history of music in the Conservatory.

Religiosamente (Ital. rĕ-lē-jē-ō-zä-mān′-tē). Religiously, solemnly, in a devout manner.

Rellstab, John Carl Frederick, was born Feb. 27, 1759, at Berlin. Died Aug. 13, 1813. He was the son of a printer, and made some improvements in that art. He organized in Berlin the first musical circulating library, and also was the first to write musical critiques for the public press. He did much for music in Berlin, by the introduction of artists in concerts. Among his literary works may be mentioned "An Examination into the Relation of Musical and Oratorical Declamation," and "An Introduction, for Piano-Players, to Bach's Method of Fingering, and his Embellishments and Manner of Execution."

Rellstab, Caroline, a daughter of the above, born April 18, 1794, at Berlin, died Feb. 17, 1814. She was rightly called one of the greatest singers of her time, possessing an organ of remarkable beauty and compass, from A♭ to F, coupled with great dramatic talent.

Rellstab, Henry Frederic Louis, a son of J. C., born April 13, 1799, died Nov. 28, 1860. A musical critic and writer of note. The following are among his works: A witty book entitled "Henriette" (Sontag), "or The Beautiful Singer: a History of our Day, by Freimund Zusehauer;" "Franz Liszt," "Ludwig Berger," biographies, and "The Condition of the Opera since Mozart's time."

Related, having much in common. Related scales, those differing in but one tone.

Relation, False, that connection which any two sounds have with one another when the interval which they form is either superfluous or diminished.

Religioso (Ital. rĕ-lē-jē-ō′-zō). Religiously, solemnly; in a devout manner.

Reminiscence, reminiscence.

Remenyi, Eduard (rĕ-mān′-yĕ), a great violin virtuoso, born 1830, in Hewes, Hungary. From 1842-1845, studied in the Vienna Conservatory. At the breaking out of the Hungarian revolution he entered the army as an adjutant, and at its close came to America as an exile, and concerted through the country. In 1853 he went to Liszt at Weimar; 1854 was appointed solo violinist to the queen of England, and later went back to his native land. Since early in 1879 he has been concerting in this country. His playing is characterized by great fire and dash.

Remote, far away. Remote keys are those having few tones in common, as C and F sharp, or F and C sharp.

Repeat, a character indicating that certain measures or passages are to be sung or played twice.

Repercussio (Lat. rĕp-ĕr-kŭs′-sĭ-ō). Repercussion; the answer in a fugue.

Replica (Ital. rā′-plē-kä). Reply, repetition. See, also, *Repercussio.*

Reprise (Fr. rā-prēz). The burden of a song; a repetition, or return, to some previous part; in old music, when a strain was repeated, it it was called a *reprise.*

Requiem (Lat. rā-quĭ-ĕm). A Mass, or musical service for the dead.

Resolution, the subsidence of a dissonance into the consonant tone it temporarily displaced.

Resonance, the reverberation or echo of sound.

Response, response or answer of the choir.

Rest, a mark signifying silence. Rests are of different forms, corresponding to note-lengths.

Retard, gradually, more slowly.

Retro (Lat. rā′-trō). Backward, the melody reversed, note for note.

Reuter, George (roi′-tĕr), a celebrated organist and composer of church and organ music. Born at Vienna, 1660. *Karl* (called the younger), son of the above, born in Vienna, 1697, was also a noted organist. Died in 1770. *Romanus*, a Benedictine monk, born at Kallmüz, near Regensburg, 1755, and died 1806. A composer of note among his brotherhood in his time.

Reyer, Louis Etienne Ernst (rī′-ĕr), a French opera composer, born at Marseilles, Dec. 1, 1823.

Revoice, to restore the voice of a reed or organ pipe by removing the dust, and otherwise correcting the impairment of use.

Rhapsody (Eng. răp′-sō-dy). A *capriccio*, a fragmentary piece; a wild, unconnected composition.

Rhythm (Eng. rĭthm). The division of musical ideas or sentences into regular metrical portions; musical accent and cadence as applied to melody.

Rhythmic (rĭth-mĭk). Rhythmical.

Rhythmus, a rhythm.

Ribattuta (Ital. rē-bät-too′-tä). A beat, a passing note.

Ricci, Frederico (rĭ′-tshē), a dramatic composer born at Naples, 1809, and also a teacher of singing.

Ricci, Luigi, brother of the above, born at Naples, 1808, died Jan. 1, 1860. An opera composer of note.

Richardson, Nathan, a native of Gloucester, Mass., born about 1330. Studied music for several years with Dreyschock at Prague, and on his return to America in 1852, published his "Modern School for the Pianoforte," which was little else than a transcript of his lessons with Dreyschock. He established the firm of Russell & Richardson in Boston, and afterwards wrote R.'s "New Method for the Piano-forte," which has sold over 500,000 copies. Died 1858.

Richter, Ernst Friedrich Eduard (rĭkh′-tĕr), German composer and writer on theory, born Oct. 24, 1808, at Gross-Schönau. Received his education at Zittau and Leipsic. At the founding of the Leipsic Conservatory he was appointed teacher of harmony and composition. At the death of Hauptmann he was appointed cantor of the Thomas-Schule. As as composer he is known best by his church compositions, but his works on harmony, counterpoint and fugue, are what give him rank among musicians. He died in 1878.

Richter, Hans, one of the most distinguished orchestral conductors of the present time. Born about 1833.

Ries. Ferdinand, piano virtuoso and composer, was born at Bonn, Nov. 28, 1784, and died Jan. 13, 1838. R. was the favorite pupil of Beethoven for four years, and to his and Dr. F. G. Wegler's "Biographical Notes of Beethoven," we owe, in a large measure, our knowledge of Beethoven as man and artist. He was quite a prolific writer, but his works have in the main sunk into oblivion.

Riedel, Carl (rē′-dĕl), born Oct. 6, 1827, at Kronensberg. He was the founder and director of the now famous Reidelsche-verein, a choral society which has done much for the advancement of music in Germany, but especially in Leipsic, by bringing out the works of ancient and modern composers. He has made no great reputation as a composer, although many of his works have merit.

Rietz, Eduard (reetz), a noted German violinist and director, born in 1801 at Berlin, died 1832.

Rietz, Julius, brother of the above, born in Berlin, Dec. 28, 1812. A composer, director and teacher. Was director, in 1838, of the Gewandhaus Orchestra in Leipsic, where he also taught composition in the Conservatory. R. is the editor of many standard works in the Breitkopf & Härtel editions. Died Oct. 1, 1877.

Righini, Vincenzo (rĭg-ee′-nē), an Italian opera composer and director of great note in his time, was born at Bologna, Jan. 22, 1756. Although his operas were very popular at the time, they are never heard, and aside from an overture to "Tigranes," of great nobility, but few, if any, are heard at the present time. Died Aug. 19, 1812.

Rimbault, Dr. Edward, a learned English writer about music, born at London June 13, 1816. Is author of many collections of music, a history of the organ, etc. D. 1876.

Rinforzando (Ital. rēn-fŏr-tsăn'-dō). Strengthened, reinforced; a repeated reinforcement of tone or expression; indicating that *several* notes are to be played with energy and emphasis.

Rinck, Christian Heinrich, a distinguished organist and composer for the organ, was born at Elgersburg in 1770, was a pupil of Kittel, a pupil of Bach's. In 1805 he became cantor Stadtorganist at Darmstadt, where he died in 1846.

Ripieno (Ital. rē-pē-ā'-nō). The *tutti*, or full parts which fill up and augment the effect of the full chorus of voices and instruments. In a large orchestra all the violins, violas and basses, except the principals, are sometimes called *Ripieni*.

Ritardando (Ital. rē-tär-dăn'-dō). Retarding, delaying the time gradually.

Ritenuto (Ital. rē-tĕ-noo'-tō). Detained, slower, kept back; the effect different from *Ritardando*, by being done at once, while the other is effected by degrees.

Ritornell (Ital. rē-tōr-nāl'). The burden of a song; also, a short symphony or introduction to an air; and the symphony which follows an air. It is also applied to *tutti* parts, introductory to, and between, or after, the solo passages in a concerto.

Ritter, A. G., organ virtuoso and royal music director, was born at Erfurt, Aug. 11, 1811. Was pupil of Ludwig Berger, A. W. Bach, etc., and in 1847 became organist at the cathedral in Magdeburg. Is the author of many fine works for organ, and an instruction book.

Ritter, Theo, a pianist and composer, born about 1838 in Paris. He was a pupil of Liszt, and is a composer of merit. Was in this country in 1875, with Nillson.

Ritter, Freidrich Louis, Mus. Doc., a learned musician and professor of music in Vassar College, was born at Strassburg in 1837, and came to New York about 1864.

Ritter, Fanny Raymond, a brilliant mezzo soprano singer of German, Italian and English songs, and fine writer about music. Was born at Avon, England; resides at Poughkeepsie, N. Y. Wife of preceding.

Ritual, an order of rites, hence the written order of public religious service.

Rive-King, M'me Julia, the distinguished piano-forte virtuoso and composer, was born at Cincinnati, O., in 1853. Early showed a talent for music, and played Thalberg's "Don Juan" fantasia in public at the age of eleven. Later she made some studies with Mills in New York, after which she went to Weimar, with Liszt. Returning to this country in 1875, she met everywhere the most distinguished success, and played highly important and artistic programmes in all parts of the country. She resides at present in New York, where she occupies a distinguished position.

Riverso (Ital. rē-vär'-sō). Reverse motion, the subject backward, in double counterpoint.

Rochlitz, Friedrich Johann, a writer about music, at Leipsic, born 1769, died 1842. Author of an elaborate collection of vocal music, etc.

Rode, Pierre, a favorite violinist, born at Bordeaux, 1774. He lived chiefly in Paris, and was distinguished for the elegance and grace of his play. Died 1830.

Roger, Gustave Hippolyte, 1815. A tenor singer of the Paris Opéra Comique, distinguished as well for his dramatic ability as for his singing. After he had passed his prime as an opera singer he became professor of singing in the Paris Conservatory. D. 1879.

Rohr (Ger. rōr). Reed, pipe.

Rohrfloete (Ger. rōr'-flô'-tĕ). Reed-flute, a stopped diapason in an organ.

Role (Fr. rōl). A part or character performed by an actor in a play or opera.

Romance (Fr.) See *Romanza*.

Romantic, strange, striking. See Part Sixth.

Romanza (Ital. rō-măn'-tsä). Formerly the name given to the long lyric tales sung by the minstrels, now a term applied to an irregular though delicate and refined composition.

Romberg, Andreas, Dr., 1767-1821. A distinguished violin virtuoso, and a talented and skilful composer, most of whose artistic life was spent in Hamburg. He wrote six symphonies, eight overtures and much chamber music. His best known work is his setting of Schiller's "Lay of the Bell."

Romberg, Bernhard, 1767-1841. Cousin of Andreas, and associated with him in his concert tours for many years. He was a distinguished violoncello virtuoso, and a prolific composer for his instrument. He was also an accomplished musician, and was conductor four years in Berlin, and two years professor in the Paris Conservatory.

Ronconi, Dominico (rŏn-kō'-nē), 1772-1839. A renowned tenor singer with a wonderful voice, admirably trained. He was equally distinguished as a singing teacher. He taught in Milan, Venice and elsewhere in Italy, and also in Munich, Vienna and Paris, whither he was repeatedly called.

Ronconi, Felice, George and Sebastian, sons of Dominico, and all excellent singers. George was the best of the three.

Rondo, a round. See Chap. XIV.

Rondino (Ital. rōn-dē'-nō), a little rondo.

Rondoletto (Ital. rōn-dō-lät'-tō). A short and easy rondo.

Root of a Chord. The greatest common measure of the system of vibrations producing the chord. The root is the *resultant-tone* of the chord, and remains unaffected by changes of position in the parts, or by inversion. Dissonant chords have properly no roots.

Rore, Cyprian de, 1516-1565. A very distinguished master, and one who contributed essentially to the development of music. He wrote many motettes and madrigals, in many of which he applied for the first time the results of his own experiments and those of his predecessors, Willaert and Zarlino, in chromatic tones and harmonies, thus increasing the means of musical expression.

Rosellen, Henri, 1811. An extremely popular piano teacher, of Paris, and the composer of a great number of popular parlor pieces. He was a pupil of Henri Herz in piano playing, and of Fétis and Halévy in composition.

Rosenhain, Jacob (rō-sĕn-hīne), 1813. An excellent pianist, teacher and composer of serious music; born in Mannheim, but settled for many years in Paris. He won the hearty praise of Mendelssohn and Schumann, and is respected by all who know him. He now lives in retirement in Baden-Baden.

Rosetti, Franz Anton (rō-sĕt'-tĭ), 1750-1792. A Bohemian musician and composer. He wrote oratorios, symphonies and chamber music.

Ross, John, 1764-1833. Organist of St. Paul's, at Aberdeen. He wrote six concertos for piano and orchestra, seven sonatas for pianoforte, songs, etc.

Rossi, Lemme (rŏs'-sĭ), 1601-1673. Professor of philosophy and mathematics at the University of Pérouse, his native city. He wrote a work on the relations of the musical intervals.

Rossi, Luigi Felicio, 1805-1863. A respected professor of music and composer of church music in Turin.

Rossini, Gioachomo Antonio (rōs-sē'-nē), 1792-1868, was born in Peraro, of poor but musically gifted parents. His father was a trumpeter; he was also a devoted patriot, and his revolutionary enthusiasm caused him to be thrown into prison. While there, his wife was obliged to support the family, and being possessed of a fine voice and dramatic talent, went upon the stage as a prima donna. Young Ginachomo received musical instruction very early, though in a somewhat desultory and superficial way. Even after he entered the school of music at Bologna, in his 15th year, he was poorly taught in composition. But he diligently studied Haydn and Mozart, and soon felt the impulse to compose. After some eight or ten insignificant operas and other youthful works, which served to develop his talent and to give him skill in composition, he wrote "Tancred" in his 21st year. This work was so brilliant, so florid, so full of splendid, gorgeous effects, that it made a new epoch in Italian music, and retained its pupularity all over Europe for many years. He had been poor, but his success with this and some other operas led to an engagement in Naples, where Barbaja, his theatre director, gave him valuable assistance, and made money for them both. He wrote here "The Barber of Seville," one of the best comic operas ever produced, and "Othello," in which he strove after dramatic characterization. This latter tendency he showed still more in his "Moses in Egypt," and especially in "William Tell," in which his work culminated. This was his last opera, and was written in 1830. He had now become a rich man, and lived in luxurious retirement the life of a cultivated and elegant gentleman and connoisseur until his death. His only important work after "William Tell" was his "Stabat Mater," a brilliant and imposing but not essentially religious work. He was twice married, both times happily, and his first marriage, especially, had an extremely favorable influence on the development of his genius. His was one of the great creative minds of our time. (F.)

Rouget de L'Isle, Claude Joseph (rō-jā dĕ lēel), 1760-1836. The composer of the world-renowned Marseilles Hymn, perhaps the most inspiring battle song ever written. He wrote nothing else of importance.

Rousseau, Jean Jacques (roos-sō'), 1712-1778. This distinguished philosopher and author was also possessed of decided musical talent. He lacked thorough technical training, but succeeded, nevertheless, in producing at least one opera which was decidedly successful. He also educated himself to be an authority in musical criticism, took an active part in the disputes between Sully and the Italians, and afterwards between the Gluckists and Piccinists, and contributed materially to the elevation and purification of French taste.

Rubato (Ital. roo-bä'-tō). Stolen; *i. e.* slackening or varying the time for the purpose of expression.

Rubini, Giovanni Battista (ru-bē'nē), 1795-1845. One of the most renowned singers who ever lived, and the best tenor in Europe in his day. His voice was extremely fine, and his execution astonishing. Among his best pupils was Mario.

Rubinstein, Anton Gregor (rū'-bĭn-stīn). The greatest piano virtuoso of our time, and also a noted composer, was born in Wallachia, in 1829. His life, except when he has been on concert tours in Europe and America, has been spent in Russia. He was for many years director of the Conservatory at St. Petersburg, and also of the Russian Musical Society at the same place. He has written songs, piano music, chamber music, oratorios, operas and symphonies, some of which are very important.

Rubinstein, Nicolaus, brother of Anton, director of the Conservatory of the Singing Society of the Russian Musical Society in Moscow.

Rudersdorf, Emilia, a renowned singer of our time. Born in Russia in 1822. Her father was a Dutch conductor, who went to Hamburg when she was a child. At her marriage with Professor Küchermeister she withdrew from the stage, but finally returned to it, then settled in London, and has now been for some years a teacher of singing in Boston.

Ruhe (roo'-ĕ). Rest, repose.

Rust, F. W. (roost), 1739-1796. Music director in Anhalt-Dessau. Pupil of Friedemann Bach, and C. P. E. Bach. He was a good, but not a prolific composer, his strength being devoted to the promotion of music and culture generally. He made the little principality an intellectual center of great importance.

Rust, W. K., youngest son of F. W. Rust, 1787-1855. He was an excellent pianist and teacher.

Rust, Wilhelm, grandson of F. W. Rust, organist of St. Luke's Church in Berlin, and since 1871, professor of counterpoint and composition in Stein's Conservatory in Berlin. Born in 1822. He is a distinguished composer, writer on musical topics, and editor of numerous works.

Sacchini, Antonio M. G., 1734-1786. A distinguished Neapolitan composer, pupil of Durante. He wrote many operas and much church music.

Sachs, Hans, 1494-1576. The most renowned of the so-called "master singers," and a prolific writer of verses. Lived in Nürnberg.

Sackbut, an old bass wind instrument resembling a trombone.

Sacred Music. Music composed for religious worship, or in a religious spirit.

Saengerfest (säng'-ĕr-fest), a festival of German singers.

Saint-Saens, Chas. Carville, born 1835, one of the most noteworthy French composers. Has written symphonies, operas, and much else. Is best known in this country by his "Phaeton" and his "Danse Macabre." The former is a fine specimen of legitimate programme music; *i. e.*, music which seeks to express a series of emotions, connected with a definite series of incidents. He is also an excellent organist and pianist.

Sainton-Dolby, Madame, an eminent English contralto and teacher of singing.

Sala, Nicolo, 1732–1800. A Neapolitan contrapuntist and opera composer.

Salicional (Fr. sä-lē-sĭ ō-näl'). An organ stop of string quality and soft 8 ft. tone.

Salieri, Antonio, 1750–1825. Born in Venice. Lived mostly in Vienna. Prolific composer of operas, which had only a short-lived popularity. Was friend of Gluck, rival of Mozart, and teacher of Franz Schubert.

Saloman, Siegfried, born 1818. Danish composer and violinist. Has written operas and instrumental music; also lectures on the theory of music.

Saltarello, an Italian dance of the 15th century, in triple measure. Also a modern Roman folks-dance.

Salve regina (säl-vĕ rā-gē'-nä). "Save, O Queen," a hymn to the Virgin.

San Martini, G. B. First half of 18th century in Milan. Talented composer. Wrote symphonies resembling the earlier ones of Haydn.

Sanftig (Ger. sänf'-tĭg). Soft, gentle.

Sangbar (Ger. säng'-bär). Singable.

Sarabanda, or **Sarabande**, an old dance in 3 4 time, in slow and stately movement.

Sarasate, Pablo de, an extremely gifted young Spanish violinist of the present time. He already belongs in the first rank of virtuosi. Was a pupil of Alard, in Paris.

Sarti, Giuseppo, 1729–1802. Italian opera composer, pupil of Padre Martini. Was conductor and teacher in Milan, Venice, and at the court of Russia.

Satz (Ger. sätz). Piece. *Satz* is the German for piece, phrase, movement.

Saxhorn, a brass instrument of the trumpet kind, invented by M. Sax, in 1842; much used in brass bands.

Scale, the tones of a key arranged in regular order according to the pitch.

Scarlatti, Alessandro, 1649–1725. One of the greatest Italian composers, wrote operas, church and chamber music. Was made a knight, and was royal conductor in Naples.

Scarlatti, Domenico, son of A., 1683–1757. Wrote operas, church music, and much piano music, which is still prized. Was a superior pianist.

Scaria, Emil, Born 1838. One of the noblest bass singers of the present time. Pupil of Garcia.

Scena (Ital. shä'-nä), a scene, a distinct part of an opera or play.

Schad, Joseph. Born 1812. Pianist, teacher and composer. Professor at Conservatory of Geneva.

Schalmei (Ger. schäl-mī'), an 8 ft. reed stop in the organ.

Scharf, an acute "mixture" stop in the organ.

Scherek, Max. Born 1840. Violinist and composer in Pasen.

Scherzando (Ital. skĕrt-zän'-dō). Playfully.

Scherzo (Ital. skärt'-zō). Play, sport, jest.

Scherzoso (Ital. skĕrt-zō'-sō). Merry, playful, jocose.

Schilling, Dr. Gustav, the musical literateur and writer about music, was born in Schwiegershausen, Hanover, in 1805, educated at Göttingen and Hallé, and resided for some time in Stuttgart. Is author of a complete Encyclopedia of music (7 vols. 8 vo.), a theory of harmony, biographical notices, etc., etc. Came to America in 1857.

Schindler, Anton, the biographer of Beethoven, was born 1796 at Medl, studied the violin, and became opera conductor. In Vienna he became acquainted with Beethoven, and in 1840 published his book. Died in 1864.

Schira, Francesco Vincenzio, a dramatic composer, was born at Mailand, 1812, studied there in the Conservatory, and composed his first opera in 1833. Lived for several years in Lisbon as opera conductor, and died there of cholera.

Schisma, very minute interval equal to the ratio 32805 : 32768.

Schlag instrumente (Ger.) Instruments of percussion; drums, cymbals, triangles, bones, etc., as well as all the dulcimer tribe, among which is the piano-forte.

Schmitt, Alois, a favorite clavier player of the old school, and composer for his instrument, was born in 1789 at Erlenbach. At the age of 14 he appeared as virtuoso, and studied composition with André, at Offenbach. Died 1866. Was composer of symphonies, quartettes, piano-pieces, etc.

Schmitt, Alois G., was born at Hanover in 1827, composed an opera at an early age, and appeared as pianist with success, especially in England. On his return to Germany he filled many positions as opera conductor, and composed much music, including several operas.

Schnabel, Joseph Ignaz, was a celebrated church composer of masses, etc. Born 1767 at Naumburg. Died 1831.

School, education, training.

Schneider, Friedrich Johann Chr., was born near Zittau in 1786. He was the son of an organist, and at the age of eight took his father's place at the organ. He began early as a composer, producing symphonies, piano and organ pieces, etc., and in 1812 was appointed organist of the St. Thomas Church at Leipsic, a place he left in 1821 for one at Dessau, where he died in 1853. He exerted great influence by the education of pupils, among whom were Baake, Gathy, Fritz Spindler, Robert Franz, Carl Anschütz, etc. He wrote 9 oratorios, 13 masses, 7 operas, 23 symphonies, 23 overtures, 60 sonatas, 7 concertos with orchestra, etc., etc.

Schneider, Johann Gottlob, brother of Friedrich, was also born at Altgersdorf, near Zittau, in 1789, and studied not only the organ but also the piano and all orchestral instruments, distinguishing himself particularly upon the 'cello. In 1811 he succeeded his brother as organist in the University church at Leipsic, and in 1812 became organist at Görlitz. During the 13 years in this position he studied organ building carefully, and effected various important reforms in it. In 1820 he came the second time to Dresden, and there resided until his death, April 13, 1864. Schneider's activity was great in three directions: as teacher, organ expert, and virtuoso performer.

Schneider, Johann Julius, royal music director, etc., was born at Berlin in 1805, the son of an organ builder He showed great talent for music, and studied the piano, organ, singing, theory, violin, horn, etc., and presently occupied all sorts of prominent positions in Berlin as teacher, director, organist, and composer. He wrote operas, cantatas, 200 songs for male voices, a quintette for piano and wind instrument, organ pieces, 70 pedal exercises, 40 fugues, 80 choral preludes, etc. Has been the recipient of many honors.

Schoberlechner, Franz, composer and piano virtuoso, was born in 1797 at Vienna, a pupil of Hummel, began early as a composer, in 1824 received 10,000 rubles for an opera he brought out at St. Petersburg, and died 1843. Wrote 5 operas and various instrumental works.

Schoenfeld, Henry, was born in Milwaukee, Oct. 4, 1856. He is a pupil of the Leipsic Conservatory and Lassen, of Weimar. He is a composer of considerable merit. Among others, "The Easter Idyll," a cantata for solo, chorus and orchestra; several sonatas, pieces for piano, violin, chorus and songs, etc.

Schroeder-Devrient, Wilhelmine, a great dramatic singer. Born at Hamburg, 1804, the daughter of a celebrated tragedienne, made her debut in 1819, and in 1822 distinguished herself in Beethoven's "Fidelio." Died 1860.

Schubert, Franz Peter, the founder of the romantic school of composition, and the great master of song, was born Jan. 31, 1797, near Vienna. His father was a schoolmaster. At the age of eight he was choir-boy in the Lichtenthaler church, and began the study of music, and presently played the first violin with success. In 1810 he wrote his first fantasia for piano-forte for four hands, and from then until his death he produced a continual succession of compositions, in the form of songs (of which he left 600), sonatas, an opera, eight symphonies, masses and vocal works of all sorts, trios, duos, etc. Schubert is distinctly a melodist, yet as a harmonist and orchestral colorist he is also great. His songs are among the most beautiful works of this kind, and in the greatest ones, like "The Erl King," and "Gretchen at the Spinning Wheel," he extended the bounds of musical expression. In his longer works he is frequently diffuse. But his melodies are always fresh and spontaneous, in which respect he is like Mozart. See p. 190 for further observations on Schubert's relation to Chopin and Schumann. Schubert died 1828.

Schulhoff, Julius, piano virtuoso and salon composer, was born at Prague in 1825. Studied with Kisch and Tomascheck, and appeared in public successfully at the age of sixteen. In his 17th year he went to Paris, where he learned higher piano-playing from Chopin, Liszt, and Thalberg. Since 1854 he has lived in Dresden.

Schultze, Edward, violinist and leader of the famous Mendelssohn Quintet Club of Boston, was born in Germany about 1828, and came to this country with the Germania Musical Society, about 1852, and has resided since then in Boston.

Schulz, Johann Peter, a noted song composer, was born at Lüneburg, 1747, and became director of the theatre. Died 1800. Schulz exercised important influence on the development of the *Lied*.

Schumann, Gustav, called also "the Berlin Schumann," was born at Holdenstedt, March 15, 1815, and has lived most of his life in Berlin, where he is highly esteemed as composer and pianist.

Schumann, Robert, the greatest composer of the romantic school, was born at Zwickau, 1810. Died 1856. See Chapter XLIX.

Scharwenka, Philip. Born 1847. Teacher in Kullak's Academy of Music in Berlin, of which he was a pupil. Composer of symphonies and lesser works.

Scharwenka, Xaver, younger brother of Philip. Born 1850. Also a pupil of Kullak's Academy, and taught there for some time. Distinguished pianist and composer of piano-forte music, as well as chamber music.

Schweitzer, Anton, was a dramatic composer and kapellmeister at Gotha and Weimar. Born 1737, died 1787. Composed about 20 operas.

Scordato (Ital. skōr-dä'-tō). Out of tune, false.

Score, all the voice-parts of a piece, arranged in parallel staves so as to show the entire instrumentation at a glance. *Orchestral score* contains all the orchestral parts; *vocal score*, all the voice parts; *piano score*, all the piano part, or the voice and piano parts.

Score-reading. The art or act of playing or thinking music from the orchestral score.

Seeling, Hans, a brilliant pianist and good composer, was born in 1828 at Prague, made a number of concert tours, and died at Prague in 1862.

Seligman, Hippolyte-Prosper, a violoncello virtuoso, born 1817 at Paris, and educated there. Is the composer of over 50 works, mostly operatic fantasies. Is the owner of one of the best of Nicola Amati's 'cellos.

Senfel, Ludwig, was one of the most noted German composers of church music in the 16th century.

Senza (Ital. sänd'-zä). Without; as *senza pedale*, without pedal; *senza ritard*, without retard.

Servo, Alex. Nikol (sĭä'-vō), a Russian opera composer and writer, a friend of Liszt and Wagner, was born 1820. Several of his operas were produced in St. Petersburg. Died 1871.

Servais, Adrien François (sär-vā), 1807-1866. One of the greatest violoncellists of his time. He wrote much for his instrument, and was professor of the violoncello at the Conservatory of Brussels.

Sextette, a composition for six voices or instruments.

Seyfried, Ignaz Xaver, Ritter von (sī'-freed), 1776-1841. Pupil of Mozart and Albrechtsberger. For 30 years conductor at the "Theater an der Wien," Vienna. Prolific composer of operas and church music.

Sforza (Ital. sfōr'-tsä). Forced, with vigor.

Shake, a trill. See "Embellishments" in Appendix.

Sharp, a character indicating elevation. See "Pitch Notation" in Appendix.

Sherwood, William H., virtuoso pianist and composer, was born in Lyons, N. Y., 1854, the son of a music teacher. Studied the piano at an early age, and in 1871 went to Berlin, where he studied with Kullak, and afterwards with Liszt at Weimar. Since his return to America in 1875, Sherwood has appeared in all the leading cities with the greatest success in important and highly artistic programmes. Resides in Boston. Is one of the first pianists of our time.

Shield, William, 1754-1829. English composer of over 50 operas for Covent Garden Theatre.

Shift, position of the hand on the finger-board of the violin.

Si bemol (Fr. sē bĕ-mōl'). B flat.

Siciliano (Ital. sē-tshē-lĭ-ä'-nō). A dance of the Sicilian peasantry, in soft, slow movement, in 6-8 time.

Signature, sharps or flats placed at the beginning of a staff or movement to indicate the key. See "Chromatic Signs" in "Synoptical Chart of Musical Notation." Appendix.

Silbermann, Gottfried. Born 1683. One of the best organ builders of his time, and one of the original inventors of the piano-forte, substituting hammers for the quills of the old harpsichord.

Silvani, Giuseppo Antonio, first half of the 18th century organist in Bologna, and composer of much church music.

Simile (Ital. sē-mē-lĕ). Similarly, in like manner. Written after finger markings, indicates that the *fingering* is to be continued in the same manner. After *ped* means that the pedal is to be used in the same way thereafter.

Singer, Edmund. Born 1831 in Hungary. One of the greatest violin virtuosi of his time. Now professor in Stuttgart.

Singer, Otto. Born in 1833. Excellent pianist, composer and teacher. Now of the College of Music in Cincinnati.

Sin'al fine (Ital. sēn äl fēn'-ĕ). To the end, or to the word *fine*.

Singspiel (Ger. sĭng-spēl). A song-play, a play interspersed with songs, an opera.

Sinistra (Ital. sĭn'-ĭs-trä). The left hand.

Siren, an instrument for measuring the rapidity of vibrations producing given pitches. See Tyndal on sound.

Sivori, Ernst Camille. Born 1817. The greatest living Italian violin virtuoso. Also a thorough musician, and a composer for his instrument.

Skraup, Fr. 1801-1862. Bohemian opera composer. Also an excellent conductor and a composer of masses and of chamber music.

Slargando (Ital. Slär-gän'-dō). Extending, widening, making the time gradually slower.

Slentando (Ital. slĕn-tän'-dō). Becoming gradually slower.

Sloper, Lindsay. Born 1826. Pupil of Moscheles in piano playing. Studied also in Germany, became an excellent pianist, and is now a piano teacher in London. Has also composed piano-forte music and songs.

Slur, a curved line over two or more notes to show that they represent *legato* tones.

Smart, George. 1778-1867. Excellent conductor, and did much to promote the study of classical music in England. Founded the Philharmonic Society. Was a friend of Weber. Was also a good composer.

Smith, John Christopher, 1712-1795. Born in Germany, but lived in England in Handel's time. Was a pupil of Handel in composition. Wrote many operas. Was a good organist and a talented and accomplished musician.

Smith, Sydney, an English pianist and arranger of popular pieces. Born about 1840, and educated at Leipsic.

Smorzando (Ital. smōr-tsän'-dō). Extinguished, put out, gradually dying away.

Snare Drum, a small side-drum used in military music, deriving its name from two cords of gut stretched across one of the heads. These give it a hard metallic tone.

Soave (Ital. sō-ä'-vĕ). Softly, sweetly.

Soedermann, Aug. Johann, 1832-1876. Swedish composer of marked originality. Pupil of Richter and Hauptmann. Also an excellent conductor.

Sol (Ital. sōl). The fifth of the scale, the tone G in French.

Solfa. See Tonic Sol-Fa.

Solo, a piece for a single singer or player.

Somma (Ital. sōm-mä). Extreme, great. *Somma espressione*, very great expression.

Sonata (Ital. sō-nä'-tä). An important form in instrumental music. See Chapter V.

Song, a short poem for singing. A short piece of music in lyric style.

Sonore (Ital. sō-nō'-rā). Sonorous, harmonious.

Sontag, Henrietta, 1805-1852. A renowned opera singer, distinguished for the beauty of her voice, the perfection of her method, and the astonishing facility of her execution. She commanded enormous prices. She married Count Rossi, of the Italian diplomatic service, and lived most happily with him until her death by cholera in Mexico.

Sopra (Ital. sō'-prä). Above.

Soprano (Ital. sō-prä'-nō). The highest female voice. The music for soprano voice.

Sordino (Ital. sōr-dē'-nō). A mute. A small instrument for obstructing vibration. In the *trumpet* it is a plug nearly closing the bell. On the *violin*, a small instrument for pinching the bridge.

Sospirevole (Ital. sōs-pē-rä'-vō-lĕ). Sighing, very subdued.

Sostenuto (Ital. sōs-tā-noo'-tō). Sustaining the tone.

Sotto voce (Ital. sōt'-tō vō'-tshĕ). Under the voice, that is, in a low voice, softly.

Speidel, Wilhelm, born 1826, in Vienna. An excellent pianist, and especially renowned as a Beethoven interpreter. Also an excellent composer and conductor, and one of the founders of the Stuttgart Conservatory.

Speidel, Ludwig, brother of Wilhelm, born in 1830. Distinguished critic, and one of the editors of the Vienna "New Free Press."

Spianato (Ital. spē-ä-nä'-tō). Smooth, even, *legato.*

Spiccato (Ital. spēk-kä'-tō). Pointed, detached. In *violin music,* "with the point of the bow."

Spindler, Fritz, born 1817. Fine musician, composer, and piano-forte teacher. Pupil of Fr. Schneider. Has written much piano-forte music, also chamber music and a symphony. Is a teacher in Dresden.

Spinet, an old instrument somewhat like the square piano.

Spiritoso (Ital. spē-rē-tō'-zō). In a spirited manner.

Spitz floete (Ger. spĭtz flō'-tĕ). An organ stop of a pointed flute-tone, generally of 8 ft.

Spohr, Louis, 1784-1859. Native of Brunswick. Distinguished composer and violin virtuoso. Also an excellent orchestral conductor. He wrote in all branches of composition, but especially operas and symphonies of high rank.

Spontini, Gasparo Luigi Pacificus, 1774-1851. One of the greatest Italian opera composers. He was a superior conductor, and was for more than twenty years director of the Royal Opera in Berlin, whither he was tempted from a conductor's post in Paris, by a large salary and great privileges. His greatest operas are "The Vestal Virgins" and "Ferdinand Cortez."

Sponholz, Adolph Heinrich, 1803-1851. Organist in Rostock, and composer of piano-forte music, songs, motettes and orchestral pieces.

Stabat Mater (stä'-bät mä'-ter). A cantata or oratorio by Rossini in 1832. The words are those of a very old hymn.

Staccato (Ital. stäk-kä'-tō). Detached, distinct, separated. *Staccato* is of many grades, from the mild one made by the violin bow when reversed for each successive note, to the extreme *pizzicato* made by snapping the strings.

Stændchen (Ger. stānd'-kheo). A serenade.

Stainer, Jacob, 1621-1683. The greatest violin builder of the Tyrol, and one of the greatest anywhere.

Stainer, Mark, born 1659. Brother of Jacob, also a violin maker.

Stainer, Dr. J., an English organist and composer, author of many arrangements for the organ, church music, etc.

Stamaly, Camille Maria, 1811-1870. Celebrated French teacher of the piano-forte, and composer of valuable studies for that instrument. He taught Camille Saint-Saens and L. M. Gottschalk.

Stark, Ludwig. Born 1831. One of the founders of the Stuttgart Conservatory, and one of the authors of Lebert and Stark's "School for the piano-forte." Lebert and Stark also wrote an "Elementary Instruction Book for Singing," and a "German Song School." Teacher of the piano-forte and of singing, also conductor and composer, especially of sacred and secular choruses.

Staudigl, Joseph (stow'-dĭgl). 1804-1861. Austrian bass singer, renowned in opera, oratorio and songs. To his noble interpretations the songs of Franz Schubert owe a large part of their popularity. One of the greatest singers of this century.

Steffani Agastino, the Abbé. 1655-1730. One of the most distinguished composers and singers of his time. A Venetian. He composed operas, church music and chamber music.

Steibelt, Daniel, 1755-1823. Born in Berlin. Pianist and composer. As a player he was brilliant and effective, but lacked thorough training both in this and in composition. His works have no permanent value.

Steinway, the name of a family engaged in the manufacture of pianos in New York, under the name of Steinway & Sons. The founder of this firm, Henry Steinway, was born in Brunswick, 1797. It is now conducted by his two surviving sons, Theodore and William.

Stern, Julius. Born in Breslau in 1820. He is one of the ablest and best musicians of our time, excelling, as a conductor and teacher. His Conservatory of Music and Singing Society in Berlin are among the very best institutions of their kind. D. 1883.

Sterndale-Bennett, W. See Bennett.

Stesso mosso (Ital. stās'-sō-mōs'-sō). The same movement, *i.e.*, any given note, as an eighth or quarter, goes at the same speed in both movements.

Stockhausen, Julius. Born in Paris in 1826. He is a most distinguished singer of songs, and in opera and oratorio, and an excellent teacher and conductor. He is now director of the Stern Society in Berlin.

Stop, an organ register. See Register.

Stopped Pipes, organ pipes stopped at the upper end. In this case the sound-wave is reflected back again to the mouth of the pipe, consequently stopped pipes are only half as long as open ones giving the same pitch.

St. Peter, an oratorio by John K. Paine, in 1873. Also by Sir Julius Benedict.

St. Paul, oratorio by Mendelssohn, in 1836.

Stradella, Allessandro, 1645-1670 (?). One of the best singers and composers of his time. He was born in Naples, and assassinated in Genoa.

Stradivari. Antonius, 1644-1737. The most renowned and best of all violin makers. He was born, lived and died at Cremona.

Stradivari, Francisco and Omobone, sons of Antonius, and also good violin makers.

Strakosch, Maurice, born in Hungary in 1825. Pianist, composer and impressario. Lives in New York.

Strathspey, a lively Scotch dance, in common time.

Strauss, Jos., 1793-1866. Conductor in the service of the Grand Duke of Baden. Violinist and composer of operas, overtures and chamber music.

Strauss, Johann, 1804-1849. Lived in Vienna, and is known the world over by his beautiful dance music. His sons, John, Joseph and Edward, are hardly less renowned for their productions in the same field. John, indeed, has also written comic operettas. His waltz, "On the Beautiful blue Danube," is the best known of his works.

Streng (Ger. strĕng). Strict, severe, rigid.

Strepitoso (Ital. strĕp-ĭ-tō′-zō). Noisily, boisterously.

Stretto (Ital. străt′-tō). Pressed, close, contracted. That part of a fugue where all the subjects come together, or where the imitations take place more rapidly after each other. A quicker passage leading to a close.

Strict, severe, rigid.

Stringed Instruments. Instruments whose sounds are produced by *striking* strings (as in the piano-forte or dulcimer), *drawing* them (as in the harp or guitar), or the *friction of a bow* (as in the violin family).

Stringendo (Ital. strēn-jān′-dō). Pressing, hurrying, accelerating the time.

String Quartette, the violin family, consisting of violins, viola and 'cello. Music for these instruments, Also called "string band."

Strophe, a stanza.

Stueck (Ger. stük). Piece, air, tune.

Sub (Lat. sŭb). Under.

Sub-bass, the low bass. The violon. A pedal stop in the organ. 16 ft.

Subdominant, the fourth of the key.

Subject, the leading idea of a work.

Suite (Fr. swēt). A succession of pieces intended to be played in connection.

Sul (Ital. sool). On, upon the.

Sullivan, Arthur Seymour. Born 1842. He was a pupil of the Leipsic Conservatory, and is a talented and accomplished musician and composer. He has written works of considerable importance, including one or two oratorios, but is best known in this country by his comic operetta, "H. M. S. Pinafore," which had a most extraordinary run in 1879.

Supertonic, the tone above the tonic, the second of the scale.

Suppe, Franz von, was born in Dalmatia in 1820. He is a conductor in Vienna, and has composed operas, symphonies, quartettes, etc. Hs is best known by his comic operettas, of which "Fatinitza" and "The Beautiful Galatea" have been given in this country.

Suspension, a dissonant tone held over from a preceding chord where it was consonant, and finally *resolved* (generally downwards) into some proper tone of the chord into which it had intruded.

Svendsen, Johann Severin, was born in Christiana, Sweden, in 1840. He studied at the Leipsic Conservatory, and is a much admired and highly respected musician and composer. He has written admirable and original quartettes, symphonies and other works.

Swell Organ, that division of the organ whose pipes are enclosed in a box with movable *blinds*, operated by a "swell-pedal," thus making crescendo and diminuendo.

Symphony, the most important instrumental form, being, in fact, nothing but a large sonata for orchestra. See Chapters XV. and XVI.

Symphonic Poem, an orchestral composition in symphonic style, but not strictly so.

Syncopation, "a cutting into," a concealment of the measure accent, either by a false accent (accent on what would properly be an unaccented part of the measure), or by a prolongation of a tone out of a weak part of the measure past the moment when the accent should come.

Taborowski, Stanislaw. Born 1830. Violin virtuoso. Studied in Brussels. Lives in Russia.

Tacchinardi, Nicholas, 1776-1860. Distinguished tenor singer of Florence. Sang also in other Italian cities, and in Paris.

Tace (Ital, tä′-tshĕ). Be silent. Indicates that certain instruments are not to play. *Violini tacet*, violins be silent, etc.

Tact (Ger. täkt). Measure, time.

Tallis, Thomas, one of the greatest English contrapuntists of the 16th century. Was an excellent organist.

Tamberlik, Enrico, was born at Rome in 1820. One of the best tenor singers of our time. Taught singing in Madrid after 1867.

Tambourine, a small instrument of the drum family, consisting of a wooden hoop with holes in the sides, in which are jingling pieces of metal, and a sheepskin head stretched on it.

Tamburini, Anton, 1800-1876. A distinguished Italian bass singer. Sang in opera with Rubini, Lablache and others, and was their equal.

Tamtam, an Indian instrument of percussion.

Tansur, Wm. Born 1699. English contrapuntist and writer on music.

Tanto (Ital. tăn′-tō). So much, so great. *Allegro ma non tanto*, allegro, but not too much.

Tantum Ergo (Lat. tăn′-tŭm ār-gō). A Latin hymn sung at the benediction in the Roman Catholic service.

Tappert, Wm. Born 1830, in Silesia. Writer on music of great ability, and a strong Wagner partisan. Also teacher in Tausig's piano school in Berlin. Editor of "The Universal German Musical Journal" since 1878.

Tarantella (Ital tär-rän-tāl′-lä). A swift, delirious sort of Italian dance in 6-8 time.

Tardando (Ital. tär-dän′-dō). Lingering, retarding the time.

Tartini, Giuseppo, 1692-1770. One of the very greatest violinists of the 18th century. He was the founder of a new school of violin playing, and of a new system of harmony. He was the discoverer of the so-called "Combination tones." He was also a most distinguished teacher, sought by pupils from all countries. He was also an excellent composer, and wrote over 200 concert pieces for his instrument, the best known of which is the still renowned "Devil's sonata."

Tastatur (Ger. täs'-tä-toor). The keyboard of the organ or piano-forte.

Taste (Ger. täs'-tĕ). The touch of any instrument. Hence the key.

Tasto solo (Ital. tăs'-tō sō'-lō). One key alone; in organ or piano music this means the parts in unison, without harmony.

Taubert, Ernst E., born 1838. Critic and composer in Berlin.

Taubert, Wm. C. G., born 1811. Pianist and conductor of the Royal Opera and orchestra in Berlin. Composer of no great significance.

Tausig, Carl, 1841-1871. Born in Warsaw. One of the very greatest of all pianists, with a technique so absolutely above all difficulties and so perfect as to defy criticism, and an innate fire and force hardly surpassed by the great Liszt himself, whose pupil he was. This fiery vigor was subdued and tempered by his intellectual tendencies and attainments, for Tausig was an earnest student of philosophy, and a lover of all higher intellectual pursuits. He was also an admirable teacher.

Technic, skill or ability in the mechanical part of any art. *Piano-forte technic*, the perfect use of the fingers; *pedal technic*, proper use of the feet; *vocal technic*, correct use of the voice.

Tedesco (Ital. tĕ-dās'-kō). In the German style.

Te deum laudamus (Lat. tā dā-ŭm law-dä'-mŭs). "We praise Thee, O God," an old hymn of praise.

Telemann, George P., 1681-1767. Born in Magdeburg. Was 46 years conductor in Hamburg. Played organ, piano, violin and other instruments. Was a highly educated man, and a teacher and composer. Developed a great musical interest in Hamburg; wrote many operas there, and also much instrumental music.

Temperament, is a system of compromises by means of which twelve tones in an octave are made to do duty in place of about forty-eight which would be necessary to perfect intonation in all keys. Mathematically stated, temperament makes, for example, the major third equal to four-fifths divided by two octaves. That is, $3-2\times1-2\times3-2\times3-2\times1-2\times3-2=81-64=5-4$. Temperament is, therefore, a system of imperfect tuning peculiar to the piano and organ, in which all intervals except the unison and octave are more or less imperfect. Its advantages are the simplicity of the key-board of the twelve keys to an octave in place of forty-eight. Music itself is written without respect to temperament.

Tempestoso (Ital. tĕm-pĕs-tō'-zō). Tempestuous, stormy, boisterous.

Tempo (Ital. tām'-pō). The time, the movement. The movement of music is approximately indicated by means of Italian terms, which refer generally to the unit of time, so that slow movements may yet have quick notes in them. Reissmann divides tempos into three classes: SLOW, including *Largo*, *Grave*, *Adagio*, *Lento*, and *Larghetto*, which here stand in progressive order of speed, the slowest first. MEDIUM, "going," *Andante*, *Andantino*, *Moderato*, *Allegretto*. QUICK, *Allegro*, *Vivace*, *Vivacissimo*, *Presto*, and *Prestissimo*. Theorists are not agreed as to whether *Larghetto* is faster than *Largo*, or *Andantino* faster than *Andante*, but modern usage is as here indicated. For the meaning of the different terms look in the proper place.

Tenebrae (Lat. tān'-ĕ-brā). Darkness, a Catholic service in holy week.

Teneramente (Ital. tĕn-ĕr-ä-mān'-tĕ). Tenderly, delicately.

Tenerezza (Ital. tĕn-ĕ-rāt-tsä). Tenderness, softness, delicacy.

Tenor, the highest male voice. Tenor *robusto* is a strong tenor.

Tenor C, the C next below middle C.

Tenuto (Ital. tĕ-noo'-tō). Held, sustained, held down its full time.

Ter (Lat. tĕr). Thrice, three times.

Terpander, a great Greek poet, composer and theorist, lived about the 7th century, B.C.

Terschak, Adolf, Born 1832. Flute virtuoso. Lives in Vienna.

Tertia (Lat. tĕr'-shĭ-ä). Third, tierce.

Terz (Ger. tärts). A third.

Terzetto (Ital. tär-tsät'-tō). A short piece, or trio, for three voices.

Teschner, G. W. Born 1800. Teacher of singing in Berlin. Accomplished musician and indefatigable investigator, and collector of old music, of which he has published much, especially songs, and valuable vocal studies.

Testo (Ital. tās'-tō). The text, theme or subject.

Tetrachord, a system or scale of four tones. An instrument producing four tones.

Text, the words of a song, or opera.

Thalberg, Sigismund, was born at Geneva in 1812, and died in Italy in 1871. He was a brilliant piano-forte virtuoso, and invented the peculiar style of playing which consists in carrying a melody supported by the pedal, while playing a rapid accompaniment in extended arpeggios. He was greatly admired as an executant in this peculiar style, but occupied himself very little with the works of masters, and was by no means a great interpretative or creative artist. His compositions are now little used.

Thema or **Theme** (Ger. tä'-mä). The principal melodic subject in a work. An air, which is afterwards varied.

Thematic Work, means literally, work on motives taken from the theme; it is now applied to any elaboration of motives, whether those of the principal theme of the piece or not. See Chapters I. and II.

Theory of Music, includes *Sound*, the science of musical tone; *Tonality*, the doctrine of scales and keys; *Harmony*, the doctrine of chords and chord-successions. *Counterpoint*, voice-relation; *Fugue*, the logical development of a subject; *Form*, the symmetrical arrangement of the parts of a work; *Orchestration*, the proper method of employing and combining instruments; *Technics*, the principles of correct performance, and perhaps *Æsthetics*, or the principles of the beautiful.

Thibaut, Anton, F. G., 1772-1840. Professor in Heidelburg University. Was a connoisseur in music, and wrote a valuable book on "Purity in Musical Art."

Third, an interval between any tone of the scale and the next but one above or below.

Thiele. Carl L., 1816–1848. Organist in Berlin, distinguished for superior technic and the imaginative quality of his playing. Left many important works for his instrument, which are the most difficult legitimate organ pieces yet produced.

Thomas, Ambroise, C. L., born 1811. Distinguished French opera composer, and director of the Paris Conservatory. His work best known in this country is "Mignon." He has also written instrumental music.

Thomas, Theodore, born in East Frisia in 1835. Has been a violinist and conductor in New New York since 1847. He developed and trained the finest orchestra yet seen in America, with which he made extended concert tours for many years. At the establishment of the Cincinnati College of Music in 1877, he was called to be its director, but resigned early in 1880 and returned to New York. He is a very superior conductor, possessing remarkable power of commanding his forces and making them realize his ideals, which are very high, his readings of great works possessing an unusually imaginative quality, and producing a remarkable effect on audiences.

Thomas, St., School in Leipsic. An old school for boys, where church music has been assiduously cultivated since the 13th century. It retains the endowments it had before the Reformation. Among its most distinguished Cantori, or directors and teachers of music were J. S. Bach, Moritz Hauptmann and E. F. Richter. Its choir of pupils, numbering 60, provides the music in the city churches, and sings motettes every Saturday P.M, in St. Thomas' church.

Tichatscheck, J. A. Born in Bohemia in 1807. A remarkable tenor singer. Held the first rank for many years in Vienna, Dresden and elsewhere. Retired from the stage in 1870.

Tiersch, Otto. Born 1838. Professor of Theory in Stein's Conservatory, Berlin. Has published works on harmony and other branches of theory, besides contributing many articles to musical newspapers, and to Mendel's Encyclopedia of Music.

Tietjens, Therese, 1831–1877. Born in Hamburg. Was a most distinguished prima donna of Her Majesty's Theatre, in London, and an artist of the highest rank.

Timbre (Fr. tăhnbr), quality of tone.

Timpani (Ital. tĕm-pä'-nē). The kettle-drums.

Timotheus, a distinguished Greek musician. Born 446 B.C. He was a reformer, and added five new strings to the seven-stringed lyre, adding also to the harmonic resources of his time by his experiments and discoveries. For this he was banished from Sparta, the sapient rulers of those parts fearing lest these innovations should corrupt the morals of their youth.

Tinctoris, Johann. Born about 1435, in West Flanders. Distinguished theorist, and author of the first Musical lexicon. Was also an excellent composer.

Toccata (Ital. tō-kä'-tä). An obsolete form of composition for the organ or piano-forte, requiring brilliant execution.

Todi, Maria F., 1748–1793. A distinguished Portuguese singer. Sang in the principal capitals of Europe in the important operas of her day.

Todt, J. A. W. Born 1833. One of the best living organists. Is organist and teacher in Stettin. Has composed much instrumental music, songs, psalms, a symphony, an oratorio, and a school of singing.

Toepfer, J. G., 1791–1870. Organist, theorist, and composer. Teacher in the Seminary at Weimar. Contributed much to the science of organ building, by placing it on a scientific foundation, to which end he devoted ten years to scientific study.

Tomascheck, J. W., 1774–1850. Bohemian composer, pianist and teacher of high reputation. Wrote a symphony, chamber music and smaller works.

Tomlins, Wm. L., vocal teacher and conductor, was born in England about 1844. Studied music in the Tonic Sol-Fa schools, and with G. A. Macfarren and Silas, came to New York in 1869, and resides in Chicago, where he holds leading rank as vocal conductor.

Tone, a musical sound. A sound of determinate pitch, and consequently of regular vibrations.

Tonart (Ger. tōn'-ärt). Key; as key of D, key of C.

Tonfarbe (Ger. tōn-fär'-bĕ). Tone-color, or *timbre.* The quality of tones. Timbre depends upon the number and relative intensity of over-tones present in the sound.

Tonic, the key-note. Speaking by ear, the *tonic* is that tone of a scale or key which makes the best ending or point of repose. Mathematically, it is the tone from which all the others in the key are determined, as shown in the article *Key.*

Tonic Sol-Fa. The name of a new and very simple English notation for vocal music, based on the fact that, in singing, pitches are determined by their relation in key, and not from melodic intervals or absolute pitch. Besides the notation, the system also includes a new and very much improved method of teaching music, by cultivating the musical perceptions more than is generally done. See *John Curwen.*

Tonkunst (Ger. tōn-koonst). The art of Music.

Touleiter (Ger. tōn'-lī'-tĕr). Scale.

Tone-painting, representing scenes or emotions by means of tones.

Torelli, Guiseppe, one of the first violin virtuosi in Italy. A few years earlier than Corelli. Died 1708. Originated the violin concerto; wrote much chamber music.

Tottmann, Albert, born 1837. Violinist and musician. Lives in Leipsic. Is now writer on musical subjects, and teacher of theory and æsthetics.

Tourjee, Eben, Mus. Doc., the head of the New England Conservatory of Music at Boston, was born at Warwick, R. I., June 1, 1834. Studied music young, and early became a teacher, especially of choir singing. He founded the N. E. Conservatory in 1867, which has had a remarkable success. Dr. Tourjee has great ability as an organizer, and unlimited enthusiasm. It was under his efforts that the great Peace Jubilee choruses were formed, numbering no less than 10,371 members in actual attendance.

Traetta, Tomaso, 1727–1779. A renowned opera composer of the Neapolitan school.

Transition, a change; as of key, or style, or expression.

Transposing Instruments, those which play from notes higher or lower than the actual sound. All these instruments play from notes in the key of C. "B♭ instruments" play every thing a whole-step lower than written. Those "in D" play one degree higher. "In A," a minor third lower. "In E♭" a minor third higher. Bass instruments are usually written as they play. The transposing instruments are the clarinets, cornets, trumpets, trombones, and horns.

Traviata, La, (trăvē-ä'-tä), opera by Verdi.

Tremando (Ital. trā-mān'-dō). Tremolo, or vibrating.

Tremolando (Ital. trā-mō-lān'-dō). Vibrating. Chords marked *trem.* are played as shown in Appendix. (See "Abbreviations.")

Tremolo (Ital. trā'-mō-lō). A note or chord made to quiver, or shake.

Tremulant, a contrivance in the organ for producing tremolo.

Tretbar, Charles, was born in Brunswick in 1832. At present a prominent member of the house of Steinway & Sons, in New York, and the author of some very ingenious and instructive analytic programmes of classic symphonies and chamber music.

Triad, a chord of three tones, which are always a fundamental and its third and fifth.

Triangle, a small three-sided steel frame, which is played upon by being struck with a rod.

Trili, a rapid vibration between a chief note and its auxiliary above. See Embellishmeots in Appendix.

Trio (Ital. trē'-ō). A composition for three voices, instruments, or parts. A soft digression in simple binary forms. See Chap. XIII.

Triplet, three notes of equal duration performed in a unit of time, or an aliquot part thereof.

Triple time, triple measure. Measure consisting of three units or pulses, the first accented.

Tritone, a term in harmony signifying the augmented fourth, or the fourth and seventh of the key, which must not be heard together, except under certain limitations.

Tromba (Ital. trōm'-bä). A trumpet, also a reed stop in the organ.

Trommel (Ger. trōm'-měl). The military (or snare) drum.

Trombone, a very powerful instrument of the trumpet species, having a tube eight or ten feet long, with a sliding piece, by means of which it is lengthened or shortened, and thereby its fundamental is changed.

Trovatore, Il, opera by Verdi.

Troubadours, the bards and poet-musicians of Provence, about the tenth century.

Trumpet, a brass instrument of a brilliant tone. Compass about two octaves and a half. An 8ft. reed-stop in the organ.

Tschaikowsky, Peter. Born 1840. Russian composer of reputation; is teacher of composition in the Moscow Conservatory. Has written songs, piano-forte music, symphonies and operas, and a piano-forte concerto.

Tschirch, the family name of six brothers, the oldest of whom was born in 1808, all of whom were excellent German musicians.

Tuba (Lat. tū'-bä). A trumpet. The bass trumpet. An organ stop, of which the *tuba mirabilis* is the most powerful kind.

Turca, alla turca (Ital. toor'-kä). In Turkish style.

Turkish music, is mostly of a wild and noisy character, based on keys not admitting of harmonic treatment according to our ideas.

Turn, a grupetto. See Embellishments in Appendix.

Turini, F., 1590–1656. Italian church composer and learned contrapuntist.

Tutta la forza (Ital. toot'-tä lä fōr-tsä). All the force, as loud as possible.

Tutte corde (Ital. toot'-tä kōr'-dä). All the strings. These words, or the abbreviation T. C. or expression *tre corde*, indicates the discontinuance of the soft pedal of the piano-forte.

Tutti (Ital. toot'-tē). All. Used in orchestral and vocal music after solo passages.

Tye, Chris., distinguished English Church composer of the first part of the 16th century.

Tympanum (Lat. tĭm'-păn-ŭm). A timbrel, a drum.

Uebergang, transition.

Ugolino, Vincenzo, a distinguished Italian teacher and composer of church music, in the latter half of the 16th century. Died 1626.

Ulrich, Hugo, 1827–1872. One of the most gifted composers of the present time. Wrote symphonies and an opera, but succumbed to poverty and unfavorable circumstances, and failed to fulfil his early promise.

Umbreit, Carl Tho., 1763–1829. Distinguished German organist. Published valuable choral books.

Una corda (Ital. oon'-ä kōr-dä). One string. This direction in piano music requires the use of the soft pedal. It ends at *tre corde.*

Unda Maris (Lat. ŭn'-dä mä-rĭs). Wave of the sea. An organ stop of a tremulous, wavy effect, a set of very slender pipes tuned slightly sharper than the others, thus producing waves or beat.

Unisono (Ital. oon-ĭ-sō-nō). A unison, in unison, two or more sounds having the same pitch.

Un pochettino, a very little.

Un, Una (Ital. oon, oon'-ă). One, a. *Un Poco*, a little.

Up Beat, the last beat in the measure.

Urban, F. J. Born 1838, in Berlin. Excellent musician and superior singing teacher. His instruction book on this subject is highly prized.

Ut (Fr. oot). The note C; the syllable originally applied by Guido to the note C, or *do*.

Ut bemol (Fr. oot bā-mōl). The note C flat.

Ut diese (Fr. oot dĭ-āz). The note C sharp.

Ut supra (Lat. ŭt sū-prä). As above, as before.

Vaccai, Nicolo, 1791-1849. Italian composer of operas and church music.

Valotti, F. A., 1697-1780. Learned Italian musician and composer of church music.

Valse (Fr. väls). A waltz.

Valse de Salon (Fr. välse dĕ sä-lŏnh). A waltz for parlor playing, and not for dancing. See Lesson XX.

Van den Gheyn, M., 1721-1783. The most renowned organist and carillon player of the 18th century. Lived 40 years in Ghent.

Variations, repetitions of a theme or subject in new and varied aspects, the form or outline of the composition being preserved while the different passages are ornamented and amplified. See Lesson VI.

Vaudeville (Fr. vō-dĕ-vēl'). A country ballad or song, a roundelay; also a simple form of operetta; a comedy, or short drama, interspersed with songs.

Vecchi, Orazio, a distinguished Italian composer of the 16th century, and one who did much toward the development of dramatic music.

Velata (Ital. vā-lä'-tä). Veiled; a voice sounding as if it were covered with a veil.

Velocity, rapidity. For principles of velocity see Mason's Piano Technics.

Veloce (Ital. vĕ-lō'-tshĕ), **Velocemente** (vĕ-lō-tshĕ-mān'-tĕ). Swiftly, quickly, in a rapid time.

Velocissimo (Ital. vĕ-lō-tshēs'-sē-mō). Very swiftly, with extreme rapidity.

Venetian School. Venice was an important musical center as early as 1400. Its greatest musical progress was made under the influence of the great Netherlander, Adrian Willaert, kapellmeister at St. Mark's Cathedral, who, with his pupils and successors, formed what is known in musical history as the Venetian School.

Veni sancti spiritus, "Come Holy Spirit," a hymn sung at the "Benediction" in the R. C. service.

Ventil (Ger. vĕn-tēl'). A valve. In organ building the name ventil is applied to large valves closing important wind-trunks, thus shutting off an entire department of the organ from its wind supply.

Veracini, F. M., 1685-1750. Italian violinist, next to Corelli, the best of his time.

Verdelot, Ph., end of the 15th and first part of the 16th centuries. Noted Belgian contrapuntist.

Verdi, Guiseppe, was born in Busseto, Italy, in 1813. He is a prolific composer of Italian operas, of which the best known, in his earlier style, is "Il Trovatore," a work popular on account of its pleasing and effective melodies, but poor in harmonic and contrapuntal treatment, and lacking in truth of dramatic characterization. In these points he has greatly improved in his later opera, "Aida," in which, as in his great Requiem Mass, he shows the influence of the modern German school.

Verhulst, J. J. H., born 1816. Lives in Amsterdam. Talented conductor and composer.

Vernier, J. A., born 1769, in Paris. Harp virtuoso, and composer for his instrument.

Verset (Fr. vĕr-sĕt). A little verse; a name applied to short lyric pieces for the organ.

Vervoitte, C. J. Born 1822. French musician and composer of church music. Able conductor of church music, and a learned antiquary.

Viardot-Garcia, Paulini Michelle Ferdinande, was born in Paris in 1821. She was one of the best singers of our time, and of all times. She was especially renowned as a dramatic singer. Lives in Paris as teacher of singing.

Vibrato (Ital. vē-brä'-tō). A strong, vibrating full quality of tone; resonant.

Victoria, T. L. Born in Spain about 1540. Lived in Italy. One of the greatest masters. Wrote much church music.

Vierling, George, was born in Frankenthal in 1820. He is a gifted and most accomplished musician, and the composer of numerous songs and choruses, besides instrumental music, including overtures and a symphony. One of his greatest works is "The Rape of the Sabines," written for chorus, solos and orchestra, which has contributed much to raise his reputation.

Villotean, G. A., important writer on music. Accompanied Napoleon I. to Egypt in 1798, and investigated the origin and development of Egyptian and oriental music.

Vinae, V., 1835-1872. Bohemian composer, conductor and teacher. Wrote church and chamber music, and an opera.

Vinci, L. 1690-1734. Neapolitan opera composer and conductor of note.

Viola, a tenor violin, an instrument similar in tone and formation to the violin, but larger in size, and having a compass a fifth lower.

Viol da gamba (Ital. vē-ōl dē gäm'-bä). *Leg-viol*, an instrument formerly much used in Germany, but nearly obsolete. It was a little smaller than the violoncello, furnished with frets and five or six strings, and held between the legs in playing, hence its name.

Viola d'amore (Ital. vē-ō'-lä d'ä-mō'-rĕ). An instrument a little larger than the *viola*, furnished with frets and a greater number of strings, some above the fingerboard and some below. The name is also given to an organ stop of similar quality to the *gamba* or *salicional*.

Violin, a well known stringed instrument having four strings, and played with a bow. It is the most perfect musical instrument known, of brilliant tone and capable of every variety of expression. When, or by what nation this important instrument was first invented is not at present known.

Violoncello (Ital. vē-ō-lŏn-tshāl'-lō). The large or bass violin; the name is also applied to an organ stop of small scale and crisp tone.

Viola (Ital. vē-ō'-lä). A tenor or alto violin. Its four strings are c, g, d′ and a′.

Violono (Ital. vē-ō-lō'-nō) or *Violon*, the double bass, the largest of the string family. The 'cello is the little violon. Violin is a feminine diminutive of viola.

Virginal, a small keyed instrument, much used about the time of Queen Elizabeth, and placed upon a table when played upon. It is supposed to have been the origin of the spinet, as the latter was of the harpsichord.

Virtuoso (Ital. vēr-too-ō'-zō). A skillful and masterly performer upon some instrument.

Vivier, E. Born 1821. French horn player and composer.

Vivo (Ital. vē′-vō). Animated, lively, brisk.

Vocalize (Ital. vō'-kä-lēz). An exercise for the voice.

Vocalise, to practice vocal exercises, using vowels and the letter A sounded in the Italian manner (ä) for the purpose of developing the voice, and of acquiring skill and flexibility.

Voce (Ital. vō′-tshĕ). The voice.

Voce Flebile (Ital. vō-tshĕ flā'-bĕ-lĕ). A weeping voice.

Voce di Petto (Ital. vō'-tshĕ dē pāt′-tō). The chest voice, the lowest register of the voice.

Vogel, F. W. F., distinguished Norwegian organist and teacher. B. 1807.

Vogl, Heinrich. Born 1845. Bavarian tenor singer of high rank.

Vogl, Therese, wife of H. Born 1845. Also singer in Munich opera. Both she and her husband are admirable interpreters of the chief rôles in Wagner's operas.

Vieuxtemps, Henri, born in Belgium in 1820, is one of the most renowned violinists of the French school. He has composed much for his instrument, and is professor of the violin at the Brussels Conservatory.

Viotti, Giovanni Battista, 1753–1824. A renowned master of the violin and the founder of the modern school of violin playing. He wrote many concertos for the violin, and much chamber music.

Vittori, Loreto, a renowned Italian singer, composer and poet of the latter part of the 16th and the first past of the 17th centuries.

Vivaldi, Antonio, a distinguished Venetian violinist and composer of the latter half of the 17th century.

Vogl, J. M., 1794–1822. Distinguished opera singer in Vienna, who introduced many of Schubert's songs to the public.

Vogler, G. J. Abbé, 1749–1814. Theorist, composer and organist, much admired in his time, but of no great significance in his art.

Volante (Ital. vō-län'-tĕ). Flying; a light and rapid series of notes.

Volckmar, Wm., Dr., born 1812. Able pianist, organist, theorist and composer. His organ school has permanent value.

Volkmann, Robert, born 1815. One of the best living composers. Has written symphonies, chamber music, vocal and piano-forte music. D. 1883.

Voss, Ch., born 1815. Piano teacher in Paris. Writer of popular pieces for piano-forte.

Vox (Lat. vŏx). Voice.

Vox humana (Lat. vŏx hū-mä'-nä). Human voice; an organ reed stop of 8 ft. tone, intended to imitate the human voice, which it sometimes does, though very imperfectly.

Vox Angelica (Lat. vŏx ăn-gĕl'-ĭ-kä). An organ stop of 8 ft., usually a free reed.

Vuillaume, J. B., 1798–1875. The greatest of a large family of distinguished French violin makers.

Vulpius, M., 1560–1621. Cantor in Weimar, and composer of church music.

Von Weber, see Weber.

Volles Werk (Ger. fōl'-lĕs vārk). The full organ.

Voicing, the operation of improving the tone of reeds, pipes, or piano-hammers. In *reeds* this is done by bending the tongues in certain ways, so as to make the reed speak more quickly, and produce a better tone; in *pipes*, by regulating the admission of the wind, the size of the mouth, etc.; *pianos* are voiced by softening the hammers until harsh over-tones are suppressed. In all voicing the principal difficulty is to secure evenness or uniformity of quality.

Voix Celeste (Fr. vwä sā-lĕst'). An organ stop producing a wavy effect, on the same principal as the Unda Maris.

Volti Subito (Ital. vool'-tē soob'-ē-tō). Turn over quickly. In old music this or the initials V. S. frequently occur at the bottom of a page.

Vorspiel (Ger. fōr'-spēl). A prelude, an introductory movement or overture.

Voluntary, an organ or choir piece introduced without announcement.

Wachtel, Theodore (väkh'-tĕl). Born 1824 in Hamburg. Was son of a coachman, and himself a coachman. Possesses an extraordinarily fine tenor voice, which he eventually trained and became one of the most admired opera singers in Europe.

Wagner, Johanna (Jachmann). Born 1828 niece of Richard Wagner. One of the finest dramatic singers of this century, distinguished equally as singer and actress.

Wagner, Richard, one of the greatest masters who has appeared in dramatic music. Born in 1813. See Chap. LI. D. 1883.

Wallace, Wm. Vincent, violinist, pianist and composer. Born in Ireland in 1814. His father was master of a military band, and the boy showed great aptitude for it, and at fifteen was successfully occupied in Dublin as a violinist. Then followed concert tours all over the world. His operas were "Maritana," composed in 1845, "Lurline" 1860, etc. He also composed a great number of piano pieces, many of which were popular in their day. Died 1865.

Walther von du Vogelweide, latter part of 12th century and first part of 13th. One of the greatest and most prolific of the Minnesingers.

Warren, George Wm., organist, composer, and teacher in New York, was born about 1830, is a popular composer of salon pieces for piano, songs, etc.

Wartel, Pierre F. (văr-těl). Born 1806. Distinguished French singing teacher. Has been also a fine tenor singer at the Grand Opera in Paris. Was master of Nillson, and many other prima donnas.

Wasielewsky, Joseph W. Born 1822. One of the first pupils to enter the Leipsic Conservatory. Pupil of Mendelssohn, Hauptmann and David. Excellent violinist. Best known in this country by his biography of Robert Schumann. Has written other equally valuable works.

Wauer, Karl (vowr), 1783-1857. Distinguished bass singer and actor at the Royal Opera in Berlin.

Webbe, Samuel, 1740-1824. Favorite English composer of glees and catches.

Weber, Carl Maria von (vā-bĕr), 1786-1826. One of the most important of the Romantic School of composers. His opera "Der Freischütz," opened a new epoch in that branch of composition. His instrumental compositions were also original, and many of them of very high rank. He was also a respected writer on musical subjects, a thorough musician, and an excellent pianist and conductor.

Weber, Constance, wife of Mozart and cousin of C. M. von Weber's father.

Weber, Dionys, 1771-1842, a highly respected Bohemian musician, teacher and composer, and one of the founders of the Prague Conservatory.

Weber, Gottfried, 1779-1839. A jurist of high rank, but still better known as a musician, teacher and composer, theorist and critic. His great work on musical composition has been translated into English.

Webster, J. P., an American melodist, and author of popular songs. Born about 1830, and died in Wisconsin in 1871.

Weckerlin, J. B. T. Born 1821. Praiseworthy French composer and music historian.

Weelkes, Thomas, distinguished English Madrigal composer of the latter part of the 16th century.

Wehle, Chas. Born 1825 in Prague. Piano virtuoso and composer. Lives in Paris, where he teaches and composes.

Weigl, Joseph, 1766-1846. Composer of operas and conductor in Vienna.

Weitzmann, Carl Friedrich, born 1808. Composer, teacher and theorist in Berlin. Best known by his theoretical and historical works. His "Manual of Musical Theory," translated by E. M. Bowman, is published in this country. D. 1880.

Wieck, Clara, see Clara Schumann.

Wieck, Marie, daughter of Fr. Wieck, and a distinguished pianist.

Wieck, Friedrich, 1785-1873. A most distinguished musician and teacher. Among his pupils were his daughter Clara, who became the wife of Robert Schumann, Schumann himself, Fritz Spindler, Anton Krause, Hans von Bülow, and other celebrated musicians. His two daughters, Clara and Marie, became celebrated pianists. His little book, "Piano and Song, how to teach, how to learn, and how to form a judgment of musical performances," should be in the hands of every teacher and student of music.

Wieprecht, W. F., 1802-1872. Prussian military bandmaster of great distinction, and an excellent composer of military music.

Wieniawsky, Henry, 1835-1880. A celebrated Polish violin virtuoso and composer. Not only were his technical attaiments extraordinary, but his interpretative powers were of the first rank, and as he constantly strove to be a genuine artist rather than a mere executant, he commanded the highest respect.

Wieniawski, Joseph, brother of Henry, was born in 1837. He is a distinguished pianist, teacher and composer, and has rendered great service to his chosen art, especially in Moscow, where he taught for many years. He now lives in Warsaw.

Wilbye, John, was a distinguished English singing teacher and composer of madrigals at the end of the 16th and beginning of the 17th century.

Wilhelm, Carl, 1820-1873. A good German director of singing societies, and composer of much music, especially for male chorus. His most popular song is "The Watch on the Rhine."

Wilhem, Guillaume Louis Bocquillon, 1781-1842. A distinguished French singing teacher, composer, and writer of theoretical works. His instruction books are still prized.

Wilhelmj, August Emil Daniel Friedrich Victor, was born in Usingen, in 1845. He is the most popular violinist since Paganini. He is a virtuoso and artist of the highest rank, and is distinguished equally for his pure, broad, noble tone, the unsurpassable perfection of his execution, and his admirable interpretation of masters of all times and styles.

Willaert, Adrian, one of the most prominent musicians and composers of the 16th century. He was chapelmaster in St. Mark's Church in Venice, and was the founder of the Venetian school. He was a superior teacher and wrote a great amount of church music. His most celebrated pupils were Cyprian de Rore and Orlandus Lassus.

Willmers, Rudolph, was born in Berlin, in 1821. He was an excellent pianist, a pupil of Hummel. He was also a pupil of Fr. Schneider in theory, and became a thorough musician and a good composer. He died in 1878.

Winter, Peter von, 1754-1825. Bavarian conductor and opera composer of high reputation.

Wind-chest, that part of an organ which supports the pipes, and contains a wind-chamber and the valves and pallets, for supplying the pipes.

Wind-trunk, a large pipe for conveying wind from the bellows to a wind-chest.

Winterfeld, Carl G., 1784-1852. Distinguished jurist and a very prolific and reliable musical historian of Berlin.

Woelfl, Joseph, 1772–1814. Piano virtuoso and composer, known chiefly as a rival of Beethoven's in Vienna. His playing was much admired.

Wohlfhart, Heinrich. Born 1797. Excellent teacher of the piano-forte, and author of numerous highly prized instruction and text books, which have had a wide circulation.

Wolf, a beat or dissonance in tuning, occasioned by the interference of imperfectly attuned vibrations. The sourness or dissonance of imperfectly attuned chords.

Wolff, Edward. Born 1816. Piano virtuoso and composer. Teacher in Paris.

Wolff, Heinrich. Born 1813. Violin virtuoso in Frankfort, and composer.

Wolff, Hermann. Born 1845. Composer and writer. Editor of the Berlin New Journal of Music.

Wolfram von Eschenbach, one of the greatest of the German Minne-singers. Died abour 1220.

Wolfsohn, Carl, pianist, composer, conductor and indefatigable promoter of chamber music, was born in Germany in 1830. He came to this country about 1860, and settled in Philadelphia, where he gave chamber concerts for many years. In 1873 he came to Chicago and became the director of the Beethoven Society. Mr. Wolfsohn has three times played in public the entire series of Beethoven s 33 sonatas for piano-forte, and all the most important works of Chopin and Schumann.

Wollenhaupt, Herman A., a German pianist. and composer of popular salon pieces. Born at Skendlitz in 1827. Was a pupil of Hauptmann. Residing for several years in New York, where he died about 1865. Several of his pieces met with great success, the most famous of them being "The Whispering Winds," and "Valse Styrienne."

Work, Henry C., an American composer of popular songs, who, until 1861, was a journeyman printer. A lucky hit in a war-song led to the production of many more, which also were successful. Work is not a musician, and hence has not been able to develop his talent, as he otherwise might, and produce works of lasting value.

Zachau, Fr. W., 1663–1721. Excellent organist, composer and theorist. Was teacher of G. F. Händel, in Halle.

Zarlino, Giuseppe, 1517–1590. A renowned Venetian composer and theorist, chapel master at St. Mark's church. His theoretical works were of great importance, and mark the beginning of a new epoch.

Zart (Ger, tsärt). Tenderly, softly, delicately.

Zelenka, J. D., 1681–1745. Bohemian composer of church and instrumental music. Has a high reputation among connoiseurs.

Zellner, L. A. Born 1823. Theorist, composer and teacher, and Secretary of the Vienna Conservatory. A much honored musician.

Zelter, Carl F., 1758–1832. Professor in the Academy of Arts, and Director of the Singing Academie in Berlin. A composer of merit. Intimate friend of Goethe, and more or less acquainted with Schiller, Fichte, Hegel, Schleirmacher, Körner, Beethoven, Haydn, etc. The first teacher of Mendelssohn.

Ziegfeld, Florence, M. D., pianist and teacher, President of the Chicago Musical College, was born in Jever, in North Germany, in 1841, began his studies with Stiehl, and pursued them later at Leipsic, where he graduated in 1863. Came to Chicago in 1867, where he occupies a leading position.

Ziemlich (Ger. tsēm′-lĭkh). Tolerably, moderately.

Zingaresa (Ital. tsēn-gä-rā′-zä). In the style of gypsy music.

Zithern, an instrument which may be called a compound of the harp and the guitar. The harmonies of the first named instrument are produced from it, and it possesses the sweetest notes pertaining to both, but not great compass.

Zwischen-spiel (Ger. tsvē-shĕn-spēl). Interlude played between the verses of a hymn.

NOTE. The thanks of the editor are due, and hereby tendered, to Prof. John C. Fillmore, of Milwaukee, for important assistance, amounting to the preparation of almost the entire biographical matter in the last twelve pages of this work.

ADDENDA.

A second edition of "How to Understand Music" being required much sooner than was expected, the opportunity is taken for remedying as far as possible the more noticeable omissions of the Dictionary. Several new biographical articles are added, and a large number of foreign words, principally German, which, although not generally recognized as strictly musical terms, are occasionally met with in the works of Beethoven, and very often in those of Schumann and the later German writers. As these terms are liable to embarrass students not familiar with German, it was thought advisable to include them here. In its present form, including the *addenda*, it is thought that this work includes all the terms and directions to be met with in the works of the classic and the principal modern writers. Many typographical errors of date in the biographical articles in the body of the work have also been corrected. The editor would take it as a favor if the reader will notify him by postal card of any errors he may happen to notice as he consults the work.

Evanston, Ill., Jan. 15, 1881.

Aber (Ger. ä'-bĕr). But.

Accentuato (Ital. ät-tshān-too-ä'-tō). Distinctly and strongly accented.

Accuratezza (Ital. äk-koo-rä-tät'-zä). Accuracy.

Aeusserst (Ger. ois'-sārst). Utmost, extreme.

Affetazione (Ital. äf-fĕt-tä-tsē-ō'-nĕ). An artificial or affected style.

Afflitto (Ital. äf-flĕt'-tō). Afflictedly, sorrowfully, with mournful expression.

Affrettando (Ital. äf-frĕt-tän'-dō). Hurrying, accelerating the time.

Africaine, L' (läf-rĭ-kän). Opera by Meyerbeer, 1849.

Agitirt (Ger. ä-gĭ-tērt). Agitated, hurried.

Aida (äē'-dä). Opera by Verdi, 1871.

Allargando (Ital. äl lär-gän'-dō). Enlarging, broadening, *i. e.* more slowly and emphatically.

Allegramente (Ital. äl-lā-grä-mān'-tĕ.) Gaily, joyfully, quickly.

Allegrissimo (Ital. äl-lā-grēs'-sē-mō). Extremely quick and lively.

Alle (Ger. äl-lĕ). All.

Alternativo (Ital. äl-tĕr-nä-tē'-vō). Alternating one movement with another.

Amabilita (Ital. ä-mä-bē'-lē-tä). Tenderness, amiability.

Aucora (Ital. än-kō'-rä). Once more, repeat; also, yet, still.

Anfang (Ger. än'-fäng). Beginning.

Ankunft (Ger. än-koonft). Arrival, coming.

Ardamente (Ital. är-dä-mān'-tĕ). Ardently, with warmth.

Armonioso (Ital. är-mō-nē-ō'-zō). Concordant, harmonious.

Arpa (Ital. är'-pä). The harp.

Arpeggiando (Ital. är-pād-jē-än'dō). Played in arpeggio, in imitation of the harp.

Aspiratamente (Ital. äs-pē-rä-tä-mān'-tĕ. From *aspirare*, to take breath audibly). With effort, with emotion.

Aufgeregt (Ger. ouf-gā-rĕgt). Agitated.

Auflebend (Ger. ouf-lāb'-ĕnd). Reviving, returning to life; *a tempo.*

Aus (Ger. ous). From, out of.

Ausser (Ger. ous'-sār). Out of, beside.

Ausdrucksvoll (Ger. ous'-drooks-fōl). Expressive.

Ballmæssig (Ger. bäl-mās-sĭg). In dance movement.

Ballo (Ital. bäl'-lō). A dance or dance tune.

Battuta (Ital. bä-too'-tä). A measure, in measured movement; *a battuta*, in correct time.

Belebt (Ger. bĕ-lābt'). Animated, sprightly.

Beschleunigen (Ger. bĕ-shloi-nē-ghĕn). To accelerate, to hasten.

Bestimmt (Ger. bĕs-tĭmt'). Distinct, determinate.

Bewegt (Ger. bĕ-vāgt'). Animated, rather fast.

Bewegung (Ger. bĕ-vā'-goong). Motion, movement.

Bohemian Girl. Opera by Balfe, 1835.

Braham, John (brähm). A famous tenor singer, born in London, 1774. Studied with Leoni and Rauzzini, made his debut in 1796. In opera B. was for many years the composer of his own parts, which were universally popular. Had great versatility, and wrote many extremely successful songs. Died 1856.

Brioso (Ital. brē-ō'-zō). Lively, vigorously.

Bull. Ole Bornemann, the Norwegian violinist, was born at Bergen, Feb. 5, 1810. He was designed for the church, but his love for music, and his success in a concert given during his career as a university student, determined his devoting himself entirely to music. From about 1830 his life was spent in concert tours throughout Europe, and after 1852 in most parts of the U. S. He had a home at

Cambridge, Mass., as well as at Madison, Wis., and Bergen, Norway, and lived by turns in all of them. He died greatly beloved by a large circle of friends, in 1880. As a violinist he was very eminent, and extremely popular with the common people.

Calmandosi (Ital. käl-män-dō'-zē). Becoming gradually more calm.

Cantando (Ital. kän-tän'-dō). In a melodious, singing style.

Capricciosamente (Ital. kä-prē-tshē-ō-zä-män'-tē). Capriciously.

Carmen. Opera by Bizet, 1875.

Cary, Annie Louise. This eminent and charming contralto was born in Maine in 1846. Her fine voice early obtained for her a local recognition, and she pursued serious vocal studies with Mr. John Dennett at Portland. After some years successful experience as a concert singer, she went abroad and studied in Paris and Italy. Miss Cary attained her earliest eminence as an oratorio singer. Since 1869 or 1870 she has been extremely successful in English and Italian opera. Her voice is of great purity and depth, and beautifully cultivated; and her phrasing is refined and satisfactory. She is one of the greatest singers of our time.

Chaque Mesure (Fr. chăk mā-zür'). Each measure; frequently used for the pedal in piano forte music.

Clarino (Ital. klä-rē'-nō), *Clarion.* A small, or octave trumpet; also a 4 ft. organ reed stop, tuned an octave above the trumpet stop. The term is also used to indicate the trumpet parts in a full score.

Coda (Ital. kō'-dä). The *end;* a few measures added near the end of a piece of music, to make a more effective close.

Corrente (Ital. kōr-rān'-tē) or *Coranto.* An old dance tune in 3-2 or 3-4 time.

Cronch, F. Nicholls, a composer of many popular songs and ballads during the second quarter of the present century, of which the best known is "Kathleen Mavourneen." Came to America in 1845.

Damnation of Faust. Opera by Berlioz, 1846.

Damrosch, Leopold, a distinguished violinist and musical director, was born in Posen, in 1832, where his musical studies were begun. Was educated in medicine at Berlin, and in 1854 was a practicing physician in his native town. In 1855 and 1856 he appeared at Magdeburg and Berlin as solo violinist, with great success. He presently became conductor at the Stadt theater in Posen. In 1871 he came to New York as conductor of the "Arion" Society, and has since resided there. Is at present (1881) conductor of the Oratorio Society, of symphony concerts, etc. As a conductor D. is distinguished for energy and vigor of conception. Is a warm advocate of the Liszt-Wagner "music of the future," although a successful exponent of the classic. Is also a composer of violin and orchestral works.

Delicatissimamente (Ital. dĕl-ē-kä-tē'-sē-mä-mān'-tē). With extreme delicacy.

Deux (Fr. dü). Two.

Difficile (Ital. dē-fē'-tshē-lĕ). Difficult.

Distanza (Ital. dēz-tän-tsä). Distance, space between.

Distintamente (Ital. dēz-tēn-tä-mān'-tē). Clearly, distinctly.

Divoto (Ital. dē-vō'-tō). Devoutly, solemnly.

Doch (Ger. dōkh). Yet.

Doctor of Alcantara. Opera by Eichberg, 1862.

Due (Ital. doo'-ĕ). Two; in two parts.

Durchaus (Ger. dūrkh'-ous). Throughout.

Eilend (Ger. īl'-ĕnd). Quick, speedy.

Einfach (Ger. īn'-fäkh). Simple, plain, unornamented.

Einigen (Ger. īn'-ĭ-ghĕn). Some, any.

Elegantemente (Ital. ĕl-ĕ-gän-tĕ-mān'-tē). Elegantly, gracefully.

Eli. Oratoria by Costa, 1855.

Energicamente (Ital. ĕn-ĕr-jē-kä-mān'-tē). Energetically, forcibly.

Energisch (Ger. ĕn-ār'-ghĭsh). Energetic, with emphasis.

Entschlossenheit (Ger. ĕnt-shlōs'-s'n-hīt). Resoluteness, firmness.

Ermattet (Ger. ār-mät'-tĕt). Growing faint, weary.

Erstes (Ger. ĕrst'-ēs). First.

Erwachen (Ger. ār-väkh'-ĕn). To awaken, to be aroused.

Espressione (Ital. ĕs-prās-sē-ō'-nĕ). Expression, feeling.

Essipoff, Annette, virtuoso pianist, was born in Russia in 1853, studied principally with Mr. Leschetitzki, whom she afterwards married, and made her debut with distinguished success in 1870 or '71. She visited America in 1875, where she charmed all hearers by the refinement, grace and poetry of her playing no less than by her consummate virtuosity. M'me Essipoff resides chiefly at Vienna, and plays in all the European capitals.

Estinto (Ital. ĕs-tēn'-tō). Becoming extinct, dying away.

Estremamente (Ital. ĕs-trā-mä-mān'-tē). Extremely.

Fatinitza (fä-tĭn-ēt'-zä). Opera by Suppé.

Ferne (Ger. fār-nĕ). Distance.

Festlich (Ger. fĕst'-lĭkh). Festive, solemn.

Feurig (Ger. foi'-rĭg). Fiery, ardent, passionate.

Fillmore, John C., a highly esteemed musician, piano teacher and critic, was born in Connecticut, 1843. Studied at Oberlin and Leipsic. Was for 9 years professor of music in Ripon College, Wis., and now resides in Milwaukee.

Folgen (Ger fōl'-ghĕn). To follow. The following, succeding.

Fortsetzung (Ger. fōrt'-set-soong). A continuation.

Forza (Ital. fōrt'sä). Force, strength, power.

Frei (Ger. frī). Free.

Gebunden (Ger. ghĕ-boon'-d'n). Connected, syncopated.

Gehender (Ger. gā'-hĕn-dĕr). Going.

Gehalten (Ger. ghĕ-hält'-ĕn). Held, sustained.

Gemessener (Ger. gĕ-mĕs'-sĕn-ĕr). Measured, precise.

Gesang (Ger. ghĕ-säng'). Singing; the art of singing, a song, melody.

Gesangvoll (Ger. ghĕ-säng'-fŏl). Songful; in a singing style. *Cantabile.*

Getragen (Ger. ghĕ-trä'-g'n). Well-sustained, carried.

Giocondo (Ital. jō-kōn'-dō). Cheerful, gay, merry.

Glissando (Ital. glēs-sän'-dō). Sliding. A method of playing a run by sliding the finger rapidly along the keyboard of the pianoforte, or by sliding the finger along the violin string.

Gran (Ital. grän). Great, grand.

Graziosamente (Ital. grä-tsē-ō-zä-män-tĕ). Gracefully, smoothly.

Grosse (Ger. grōs'-sĕ). Major, referring to intervals; also, grand in style.

Gut (Ger. goot). Good, well, sufficiently.

Halten (Ger. häl'-tĕn). To hold back, check.

Hastig (Ger. häs'-tĭg). Hurrying, hastening.

Hastings, Dr. Thomas, one of the pioneers in American music, was born in Washington, Ct., 1784. In some way he discovered his talent for music, and began to teach in 1806. His first book, *Musica Sacra*, was published in 1817, and in 1822 his "Dissertation on Musical Taste." He was the sole or associate editor of some 16 books of church music. As a man he was studious, retiring and lovable. He was author of several hymns which are still in use.

Hauptsatz (Ger. houpt'-sätz). Principal theme or subject; the motive or leading idea.

Heimlich (Ger. hīm'-lĭkh). Secretly, quietly, calmly.

Hoechst (hĕkst). Highest, utmost.

Huebsch (Ger. heebsh). Pretty, handsome.

Imperioso (Ital. ēm-pā-rē-ō-zō). Imperious, pompous.

Improvisata (Ital. ēm-prō-vē-zä-tä). Improvised; in a fluent and off-hand style.

Inconsolabile (Ital. ēn-kōn-sō-lä-bē-lĕ).

Innere (Ger. ēn'-nĕr-ĕ). Inner; as the inner voices, or parts.

Innigkeit (Ger. ēn'-nĭg-kīt). Inwardness, feeling.

Innigsten (Ger. ēn'-nĭgs-tĕn). Most fervent, most devout.

Intimo (Ital. ēn'-tē-mō). Inward feeling

Introduzione (Ital. ēn-trō-doo-tsē-ō'-nĕ). An introduction.

Inversione (Ital. ēn-vär-sē-ō-nĕ). Inversion.

Jagdlied (Ger. yägd'-leed). Hunting song.

Jeden (Ger, yā-dĕn). Each, every.

Josefiy, Raffaele (yō-sĕf'-fi). Virtuoso pianist, was born at Miskolcs, Hungary, in 1852. He pursued his more advanced studies with Moscheles at Leipsic, and afterwards with Tausig. He made his debut in 1870 and at once attracted attention by the daintiness, uniform crispness, and brilliancy of his playing. His technique is superb, and his phrasing refined and musical He visited America in 1879, where he has been very successful. He is rather a *genre* pianist, a wonderfully fine performer of small pieces, than an interpreter of broad and deep works.

Klagend (Ger. klä'-g'nd). Plaintive.

Kraft (Ger. kräft). Power, strength, energy.

Kræftig (Ger. kräf'-tĭg). Powerful, vigorous, full of energy.

Knerzung (Ger. kŭr'-tsoong). Abbreviation, shortening.

Læva (Lat. lā'-vă). The left; the left hand.

Lang, B. J., distinguished pianist, organist, conductor and teacher, was born at Salem, Mass., in 1840. Became organist in church at the age of 11. In 1858 became organist of the "Handel and Haydn" Society, of Boston, a position he still holds. Is also conductor of the "Cecilia" and "Apollo" Societies, and as such has brought out in Boston a brilliant list of master works, embracing the principal choral works of Schumann, Mendelssohn, Beethoven, etc., and in 1880 Berlioz's "Damnation of Faust," for the first time in America. Mr. Lang occupies a high social position in Boston, where he has so long held leading rank as concert pianist, piano teacher and musical educator.

Largamente (Ital. lär-gä-män'-tĕ). Largely, fully; in a full, free, broad style of performance.

Lebendig (Ger. lā'-bĕn-dĭg). Lively, quick.

Lebhaftigkeit (Ger. lāb-häf-tĭg-kīt). Liveliness, vivacity.

Leggendario (Ital. lĕd-jĕn-där'-ĭo). A legend.

Leggerezza (Ital. lĕd-jĕr-ät'-tsä). Lightness and agility.

Legno (Ital. lān'-yō). Wood; *col legno*, with the bow stick.

Leicht (Ger. līkht). Light, easy, facile.,

Ligato (Ital. lē-gä'-tō). See Legato.

Linda di Chamouni (dē-tshä'-moo-nē). Opera in 3 acts, by Donizetti, 1842.

Lunga (Ital. loon'-gä). Long.

Lustig (Ger. loos'-tĭg). Merrily, cheerfully, gaily.

Magic Flute, The (Ger. *Die Zauberflöte*, Ital *Il Flauto Magico*). Opera in 4 acts by Mozart, 1791.

Mal (Ger. mäl). Times; 20 *mal*, twenty times, etc.

Marcando (Ital mär-kän'-dō). } Marked,
Marcato (Ital. mär-kä'-tō). } accented, well pronounced.

Marcatissimo (Ital. mär-kä-tēs'-sē-mō). Very strongly marked.

Mayo, Oscar, was born in Germany in 1838. Studied music with Fesca, came to this country in 1869, and resides at Evanston, Ill. Is a piano teacher, a good musician, and a prolific composer of instructive and pleasing pieces.

Mehr (Ger. mär). More.

Mehrere (Ger. mä'-rā-rĕ). More; comparative of preceding.

Mephistopheles. Opera by Arrigo Boito, 1875.

Merz, Karl, a prolific composer of piano music, songs, etc., and piano teacher. Was born in Germany in 1836, and since 1861 professor of music in Oxford Female College, Ohio. Is editor of Brainard's Musical World, and one of the most instructive and widely-respected writers upon music in this country.

Midsummer Nights' Dream. Music by Mendelssohn, consisting of Overture, 1826, Nocturne, and 11 other numbers, 1843.

Mirella. Opera by Gounod, 1864.

Mit (Ger. mĭt). With, by.

Mœglich (Ger. měg'-lĭkh). Possible.

Monk, Wm. H., organist, and composer and arranger of church music, was born in London in 1823. In 1874 was made professor of vocal music in King's College, and occupies various educational relations. Was one of the editors of "Hymns, Ancient and Modern."

Moonlight Sonata. A name often, but foolishly, applied to Beethoven's sonata in C sharp, Op. 27, No. 2, composed in 1801.

Morendo (Ital. mō-rān'-dō). Dying away, gradually diminishing in tone and time.

Mose in Egitto ("Moses in Egypt"). An oratorio or sacred opera by Rossini, 1818.

Moses. An oratorio by A. B. Marx, 1841.

Motiv (Fr. mō'-tēv). Motive. See Chaps. i and x.

Moto (Ital. mō'-tō). Motion, movement; *con moto*, with motion, rather quick.

Mountain Sylph. Opera by John F. Barnett.

Movement. Manner or rate of going. Hence employed as name for any piece of music, or part of a piece, so far as it continues in the same tempo. Thus a sonata has three or four movements. A "number" (as in opera or other dramatic work) frequently consists of several movements, which in performance are closely connected.

M. S. *Mano sinistra*, the left hand.

Munter (Ger. moon'-tĕr). Lively, sprightly.

Nachlassend (Ger. nähk-läs'-sĕnd). Slackening.

Nachtlager in Granada, Das (Ger. näkht-lä-ghĕr in Grä-nä'-dä). Opera by Kreutzer, 1834.

Nach-und-nach (Ger. näkh oond näkh). By little and little, by degrees.

Noch (Ger. nōkh). Yet, still, more.

Oberstimme (Ger. ō'-bĕr-stĭm'-mĕ). Treble, upper voice part.

Ombre, L' (Fr. lŏm'-br). Opera by Flotow, 1869.

Orphee aux Enfers. Opera in 2 acts, by Offenbach, 1858.

Orphee et Euridice. Opera in 3 acts, by Gluck, 1774.

Orpheus, or Orfeo. Opera by Monteverde, 1607. Also by Gluck, 1762.

Othello (Ital. *Otello*, ō-tāl'-lō). Opera by Rossini, 1816.

Overblowing is the production of a higher than the natural tone of a pipe, by forcing the wind. In the flute the upper octaves are legitimately so produced. In the organ it is apt to arise when too much wind is pumped into the bellows, to prevent which a safety-valve is provided.

Paine, John Knowles, organ virtuoso, composer, and professor of music in Harvard College, was born at Portland, Me., about 1840. Educated in Boston and with Haupt at Berlin, and since about 1869 professor at Harvard. Is author of an oratorio, "St. Peter," an elaborate and original work, performed by the Handel and Haydn Society in 1874, two symphonies, string quartettes, a mass, etc.

Parker, J. C. D., pianist, organist and composer, was born at Boston about 1836. Educated there and at Leipsic, and for fifteen years has occupied a leading position in the musical life of his native city. Is organist at Trinity Church, and author of a cantata or oratorio, "Redemption Hymn," part-songs, etc.

Passione (Ital. päs-sē-ō'-nĕ). Passion, feeling.

Pausa (Ital. pou-zä). A pause.

Pedale (Ital. pā-dä'-lĕ). Pedal. The pedal keyboard of an organ. The abbreviation "ped." requires the use of the pedal.

Per (Ital. pār). For, by, through, in.

Petersilea, Carlyle, pianist and head of a school of music in Boston, was born in Boston in 1838, learned the piano with his father, who was a good teacher, and afterwards studied abroad. P. has rarely appeared in public, but since about 1870 has been prominently engaged as a piano teacher in Boston.

Phantastisch (Ger. fän-täs'-tĭsh). Fantastic, fantastically.

Pianissimo (Ital. pē-än-ēs'-sē-mō). Extremely soft.

Piccolo (Ital. pē'-kō-lō). Small, little. A small flute. Also a 2 ft. organ stop, of wood pipes.

Piu-e-Piu (Ital. pē-oo ä pē-oo). More and more.

Plaidy, Louis (plī'-dy) celebrated teacher of the pianoforte and author of a book of "Technics," was born in 1810 at Wemsdorf. He was for many years a professor in the Leipsic Conservatory, retiring about 1871. He died in Grimma, 1874.

Pochetto (Ital. pō-kā't-tō). A little.

Pocchissimo (Ital. pō-kē's-sē-mō). A very little, as little as possible.

Poet and Peasant. Opera by Suppé.

Poi-a-poi (Ital. pō-ē ä pō-ē.) By degrees.

Popolare (Ital. pō pō-lä-rĕ). Popular.

Postillon de Lonjumeau, Le. Opera by Adam, 1836.

Præcis (Ger. prā-sēs'). Precise, precisely.

Precedente (Ital. prā-tshĕ-dān'-tĕ). Preceding.

Preciosa (prā-tshē-ō'-zä). Music to drama, by Weber, 1820.

Precipitandosi (Ital. prā-tshē-pē-tän-dō'-zē).

Precipitoso (Ital. prā-tshē-pē-tō'-zō). Hurrying, precipitate.

Preciso (Ital prā-tshē'-zō). Precise, exact.

Prestissimo (Ital. prās-tĕs'-sē-mō). Very quickly, as fast as possible.

Principio Ital. prēn-tshē'-pĭ-ō). The principal, the leading idea or part.

Prophete, Le (prō-fāt'). Opera by Meyerbeer; libretto by Scribé. 1849.

Puritani, I (ē poo-rē-tä'-nē). Opera by Bellini, 1835.

Quatre (Fr. kätr). Four.

Rasch (Ger. räsh). Swift, spirited.

Rauschend (Ger. roush'-ĕnd). Rushing, roaring.

Repetizione (Ital. rā-pĕ-tē-tsē-ō'-nĕ). Repetition.

Rice, Fenelon B., Mus. Doc., director of the Oberlin Conservatory of Music, President of American Music Teachers' Association, was born at Green, Ohio, in 1841, educated at Hillsdale College, Mich., graduated at Boston Music School in 1863, entered Leipsic Conservatory in 1867, was appointed Professor of Music in Oberlin College and Director of the Conservatory in 1871, where he has succeeded in building up a fine school, and exercises a commanding influence in favor of good music and sound musical education.

Rienzi (rē-ănt'-sē). Opera by Wagner, 1840.

Rigoletto (rē-gō-lät'-tō). Opera by Verdi, 1851.

Rigore (Ital. rē-gō'-rĕ). Rigor, strictness, firmness.

Rilasciando (Ital. rē-lä-shē-än'-dō). Relaxing the time.

Risoluto (Ital. rē-zō-loo'-tō). Resolute, bold.

Risvegliato (Ital. rēs-vēl-yē-ä'-tō). Awakened, re-animated.

Ritardare (Ital. rē-tär-dä'-rĕ). To retard, or slacken the time.

Ritenente (Ital. rē-tĕ-nän-tĕ). Detaining, holding back the time.

Ritmo (Ital. rēt'- mo). Rhythm, cadence, measure.

Robert le Diable. Opera by Meyerbeer, libretto by Scribé, 1831.

Romeo and Juliet. Opera by Bellini, 1829. Also a symphony by Berlioz, 1840.

Root, George Frederick, Mus. Doc., one of the most distinguished and popular of American song writers, was born in Sheffield, Mass., Aug. 30, 1820. At an early age he became a pupil of Dr. Lowell Mason and Mr. Geo. Jas. Webb. In 1845 he became teacher of singing in Rutger's and the Spingler Female Schools in New York, and organist of Mercer St. Church, where he remained for ten years. His first popular song was "Hazel Dell," which was sung and whistled the country through. This was followed by "Rosalie, the Prairie Flower," etc. In 1860 he became head of the music firm of Root & Cady in Chicago, where he still resides. During the war the publications of this house were universally current. Mr. Root wrote many battle songs, elementary singing books, cantatas, etc.

Root, Frederic W., son of the preceding, was born 1846, in Boston. Is a prominent teacher of singing, composer and writer about music, in Chicago.

Saiten (Ger. sĭ'-t'n). Timbrel, strings of a violin.

Sanft (Ger. säuft). Soft, mild, smooth.

Santley, an eminent English baritone singer, born in 1838.

Schalkhaft (Ger. shälk'-häft). Waggishly, playfully, capriciously.

Schlummerlied (Ger. shloom'-mĕr-leed). Slumber song.

Schluss (Ger. shloos). The end, conclusion.

Schnell (Ger. shnĕll). Quickly, rapidly.

Schneller (Ger. shnĕl'-lĕr). Quicker, faster.

Schwæcher (Ger. shvä -kĕr). Fainter, softer.

Schwangesange (Ger. shvän'-gĕ-säng-ĕ). "Swan Songs;" title of a set of songs by Schubert.

Schumann, Clara (Clara Wieck), the greatest lady pianist who has yet appeared, was born Sep. 13, 1819, at Leipsic, and learned piano playing from her father. She made her first public appearance as pianist at the age of 9, and three years later made an extended and highly successful concert tour. In 1840 she was married to Robert Schumann, the composer. M'me Schumann has resided mainly at Düsseldorf, and as late as the end of the year 1880 played in public in various parts of Europe with the greatest success. Her technique is remarkable, and the artistic quality of her playing unapproachable; in spite of her age, she still plays with great fire and feeling.

Sciolto (Ital. shē-ōl'-tō). Free, light.

Scioltamente (Ital. shē- ōl - tä - män'-tĕ). With freedom, agility; easily, the notes being rather detached than legato.

Secco (Ital. sāk'-kō). Dry, unornamented, chord without arpeggio.

Secondo (Ital. sā-kōn'-dō). Second, a second.

Segno (Ital. sān'-yō). A sign: *al segno*, return to the sign; *dal segno*, repeat from the sign.

Segue (Ital. sā-gwĕ). Now follows, as follows; also, go on, in a similar manner.

Seguente (Ital. sĕ-gwän'-tĕ). Following, next.

Sehr (Ger. sär). Very, much, extremely.

Sehnsuchtvoll (Ger. sän'-sookht-fōl).

Seite (Ger. sĭ'-tĕ). Side, page, line.

Selon (Fr. sĕ-lŏn). According to.

Semiramide (sā-mē-rä-mĭ'-dĕ). Opera by Gluck, 1748; Meyerbeer, 1819; Rossini, 1823.

Semplice (Ital. sām-plē'-tshĕ). Simple, pure, plain.

Sempre (Ital. sām'-prĕ). Always, continually.

Sentimento (Ital. sĕn-tĕ-mān'-tō). Feeling, sentiment, delicate expression.

Sforzando (Ital. sfōr-tsän'-dō). } Forced,
Sforzato (Ital. sfōr-tsä'-tō). } one particular note or chord to be emphasized.

Sincerita (Ital. sēn-sä'-rē-tä). Sincerity, simplicity.

Singbar (Ger. sĭng'-bär). That may be sung.

Singend (Ger. sĭng'-ĕnd). In singing style.

Sino (Ital. sē'-nō). To, as far as, until.

Slentare (Ital. slĕn-tä'-rĕ). To slacken.

Sonnambula, La. Opera by Bellini, 1831.

Spielend (Ger. speel'-ĕnd). Playing.

Spieler (Ger. speel'-ĕr). Player.

Staccatissimo (Ital. stăk-kă-tēs'-sē-mō). Very much detached, as staccato as possible.

Stark (Ger. stärk). Strong, loud, vigorous.

Stærke (Ger. stär'-kĕ). Vigor, force, energy.

Steigenden (Ger. stī'-ghĕnd-ĕn). Ascending.

Stimme (Ger. stĭm'-mĕ). The voice, sound; also, the sound-post in a violin, etc.; also, a part in vocal or instrumental music; also, an organ stop.

Straff (Ger. sträff). Extended, full.

String Band. A band of stringed instruments only.

Subito (Ital. soo'-bē-tō). Quickly, immediately, at once.

Sussurando (Ital. soos-soo-răn'-dō). Whispering, murmuring.

Takt (Ger. täkt). Time, measure.

Tannhæuser (tän'-hois-ĕr). Opera in 5 acts, by Wagner.

Thayer, Eugene W., organist, composer and teacher, was born in Mendon, Mass., in 1838, studied in Boston and afterward in Berlin. Made a successful concert journey in Germany as virtuoso organist, and has since occupied various prominent positions in Boston, where he founded his Organ Studio in 1875. Is composer of a mass, many organ works, a large method, etc., etc.

Thorough Bass. The art of representing chord-successions by means of bass notes, and figures giving the accompanying intervals; the art of playing from such a bass. Hence, often used as equivalent to the word Harmony.

Tie. A curved line connecting two successive notes of the same pitch, to show that the second is a continuation of the first, and therefore is simply prolonged.

Ton (Ger. tōn). Tone, sound, voice melody; also, accent, stress; also, pitch of any note as to its acuteness or gravity; also, the key or mode.

Tornando (Ital. tōr-năn'-dō).

Tosto (Ital. tōs'-tō). Quick, swift, rapid.

Tower of Babel. Sacred opera by Rubinstein, 1875.

Tranquillo (Ital. trăn-kwēl'-lō). Tranquility, calmness, quietness.

Tre corde (Ital. trā kŏr'-dĕ). Three strings. Means that the soft pedal (one string) must no longer be held down.

Tristan and Isolde. Opera by Wagner, 1859.

Trois (Fr. trwä). Three.

Trompette (Fr. trōnh-pāt). A trumpet; also, a trumpeter; also, a reed stop in an organ.

Troppo (Ital. trōp'-pō). Too much.

Umkehrung (Ger. oom'-kā-roong). Inversion.

Umore (Ital. oo-mō'-rĕ). Humor, caprice, whim.

Und (Ger. oond). And.

Ungeduldig (Ger. oon-ghĕ-dool'-dĭgh). Impatiently.

Unit of Time. The time occupied by a single rhythmical pulsation; the primary element of the measure; a beat. See chap. vii.

Variazioni (Ital. vă-rē-ă-tsē-ō'-nē). Variations.

Verlauf (Ger. fĕr-louf'). The lapse, progression, what follows.

Verschiebung (Ger. fĕr-shē'-boong). Delay, lingering, shifting. In German music, *the soft pedal.*

Viel (Ger. fēl). Much, a great deal.

Viertel (Ger. fēr'-t'l). Quarter note.

Vigore (Ital. vē-gō'-rĕ). Vigor.

Vigoroso (Ital. vē-gō-rō-zō). Vigorous, bold, energetic.

Vivace (Ital. vē-vä'-tshĕ). Lively, quickly.

Vivacissimo (Ital. vē-vä-tshēs'-sē-mō). Very lively, extremely vivacious.

Vivacita (Ital. vē-vä-tshē'-tä). Vivacity, liveliness.

Vivente (Ital. vē-vän'-tĕ). Animated, lively.

Volkslied (Ger. fōlks'-lēd). A. people's song. A simple and natural melody.

Volkston (Ger. fōlks'-tōn). People's song; a simple, natural melody.

Volta (Ital. vōl'-tä). Time; also, an old air peculiar to an Italian dance of the same name.

Vorher (Ger. fōr-hĕr'). Before, formerly.

Vorigen (Ger. fōr'-ē-ghĕn). Former, preceding.

Vortrag (Ger. fōr-träg'). Execution, delivery, the act of uttering.

Vorzutragen (Ger. fōrt'-zoo-trä-ghĕn). To deliver, to utter.

Walkuere, Die (văl-keer'-ĕ). "The Valkyrie," opera by Wagner, 1855.

Warren, Samuel P., organ virtuoso and composer, was born in Montreal, in 1841, early showed unusual talent for the organ, his father being an organ builder. Held position as church organist at the age of 12. In 1861 he began his studies in Berlin with Haupt, Gustav Schumann, and Wieprecht. On his return to America, after one year in Montreal, he removed to New York in 1865 as organist of Grace Church, where he has since resided. W. is one of the greatest organists of our time, his playing being remarkable for refinement and musical quality no less than for ease and remarkable technique. His repertoire is very large. He is composer of many original compositions, as well as arrangements.

Webb. Geo. James, teacher of singing and organist, was born in Wiltshire, England, in 1803, studied music in childhood (although intended for the church), learning not only the pianoforte and organ, but also singing, harmony and the violin. In 1830 he came to America and settled in Boston, where he became colaborer with Dr. Lowell Mason in teaching and the production of musical works, many of which were very useful and successful in their day. The Boston Academy of Music was founded in 1836, with Messrs. Mason and Webb at its head. W. was one of the earliest conductors of symphony and and oratorio performances in Boston, and for many years he held the highest rank there as teacher of the piano and singing. In 1870 he removed to Orange, N. J., and commenced his teaching in New York. He now resides (1881) in New York, and is still active.

Weich (Ger. vīkh). Minor, in respect to keys and mode.

Weiter (Ger. vī'-tĕr). More distant, broader.

Wenig (Ger. vāo'-ĭg). Little.

Whiting, George E., organist and composer, was born at Holliston, Mass., in 1837, studied abroad in 1862 and 1874, between which times he held good positions as organist in Boston. In 1878 was appointed organist of the Cincinnati Music Hall, a position he still holds. Has composed important works for organ, as well as for chorus and orchestra. The best of these, "The Tale of the Viking," competed for the $1,000 prize in 1880, and missed it by one vote. W. is an original and versatile musician.

Whitney, Myron W., the distinguished basso, was born in Mass., in 1833. His magnificent voice attracted attention as early as 1855. He studied in Boston and afterward spent some time abroad, returning to this country in 1868, where he has ever since held the highest rank as an interpreter of the bass roles in oratorio. W. is in every way a great singer, and an artist of the highest rank.

Wie (Ger. vē). How, as.

Wieder (Ger. vē'-dĕr). Again, anew, a second time.

Wiegenlied (Ger. vē'-ghĕn-leed). Cradle song.

Wind Band. A band of wind instruments—flutes, oboes, clarinets, bassoons and the brass.

Wood. The "wood," in English musical speech, includes all wind instruments except the brass.

Zampa. Opera by Herold, 1831.

Zefiroso (Ital. zĕf-fē-rō'-zō).

Zeichen (Ger. tsī-k'n). A musical sign, note, or character.

Zeitmass (Ger. tsīt'-mäss). Time, measure.

Zerrahn, Carl (tzĕr-rähn), the distinguished conductor, was born in Mecklenburg-Schwerin, in 1826. Went in 1848 to London with orchestra, "The Germania Musical Society," gave concerts for three months then they came to America and traveled about for six years, giving concerts all over the U. S. and Canada. Z settled in Boston in 1854, was elected conductor of the Handel and Haydn Society, which position he has held ever since. Is also conductor of Harvard Symphony Concerts since their beginning in 1864, teacher of voice, harmony and the art of conducting in the N. E. Conservatory, conducts the annual musical festival in Worcester, and various other musical organizations.

Zœgernd (Ger. tsô'-ghĕrnd). A continual retarding of the time.

Zu (Ger. tsoo) At, by, in, to, unto.

Zurueckhaltung (Ger. tsoo-rük-häl'-toong) Retarding, keeping back.

Zuspielen (Ger. tsoo-spēl'ĕn). To play.

Zweimal (Ger tsvī'-mäl) Twice.

(APPENDIX.)

SYNOPSIS OF PITCH NOTATION.

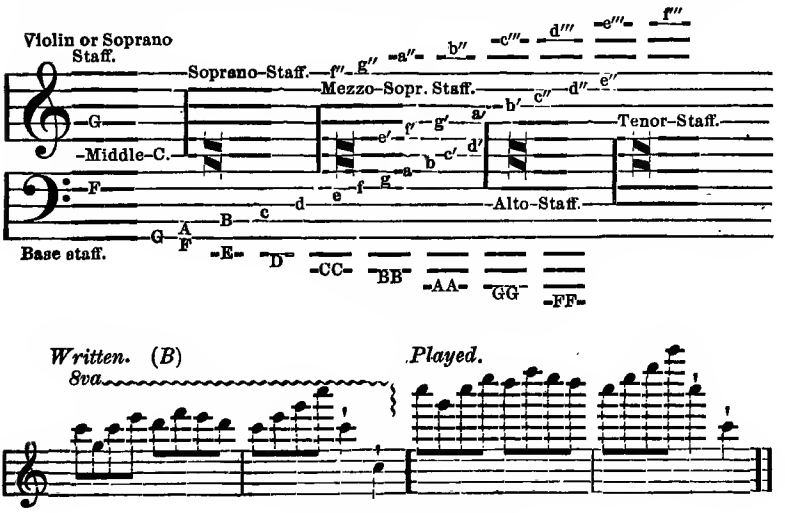
(Prepared expressly for this work.)

SECTION FIRST. PITCH.

Pitch is represented by the lines and spaces of the staff. These are called degrees. There are as many lines and spaces used as there are diatonic degrees in the scale of the music represented. For ordinary use the staff consists of five lines and the spaces belonging to them, chosen from any convenient part of the so-called GREAT STAFF of eleven lines. Pitches above or below this compass are represented by means of short or *leger* lines, and when in the highest or lowest pitches these leger lines become too numerous to be easily recognized by the eye, the abbreviation 8va..... is employed, as shown below at (*B.*)

GREAT STAFF OF ELEVEN LINES,

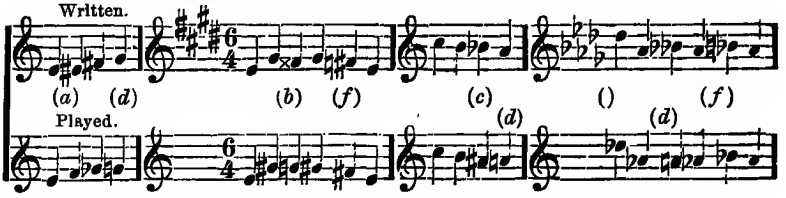
Showing the relation and pitch of the various Clefs and Staves used in Pianoforte and Vocal Music, and in Orchestral Scores; together with the letters indicating absolute pitch.



CHROMATIC SIGNS.

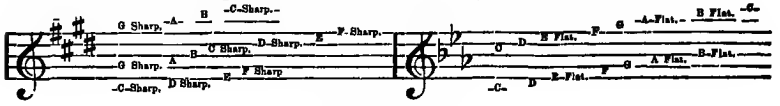
The chromatic signs are the ♯, ×, ♭, 𝄫 and ♮. The sharp ♯, indicates an elevation of a semitone; it is applied only to natural degrees (see *a* below.) The double-sharp × or 𝄪 indicates an elevation equal to two semitones; applied to "sharp" degrees. (See *b* below.) The flat ♭ indicates a depression equal to a semitone; applied only to natural degrees. (See *c* below.) The double flat, 𝄫, indicates a depression equal to two semitones; applied only to flat degrees. (See *d* below.) The ♮, restores a staff-degree to its "natural" condition and cancels any of the previous signs. (See *e* below.) In restoring a single sharp or flat after a double one, it is necessary to use a natural to cancel the double sharp or flat, and a sharp or flat to restore the degree to its desired condition. (See *e*.)

SYNOPSIS OF PITCH NOTATION.



SIGNATURES.

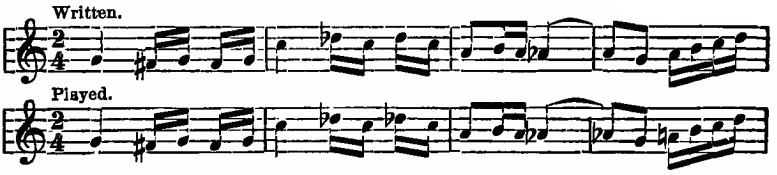
Sharps or flats placed at the beginning to indicate the key, are called signatures. The sharps or flats so placed not only effect the degrees on which they are placed throughout the staff, but apply also to the octaves above and below on the same staff. In printed music the signature is repeated at the beginning of every line. In manuscript music the clefs and signatures are frequently omitted, except at the beginning of each piece or page. Example of staves with signatures and names of staff-degrees.



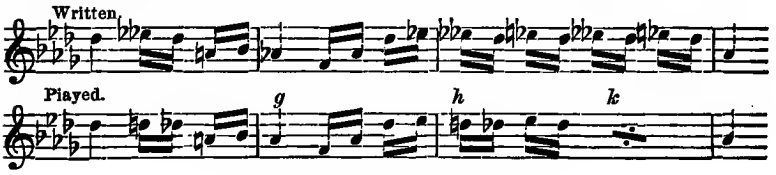
ACCIDENTALS.

1. An accidental affects all notes following it on the same staff degree in the same measure

2. When the last note of one measure is affected by an accidental and the following measure begins with a note on the same degree, the accidental applies to that note also, but not to any that occur after a different tone has intervened in the same voice.



3. Accidentals are played as written. A single sharp or flat on a note already sharped or flatted in the signature, is not double-sharped or flatted by the single accidental, but only singly, the accidental having been introduced for precaution. See (*g*) below.



MARKS OF ABBREVIATION.

In order to save space, repetitions of groups of notes are sometimes indicated by marks of abbreviation, as at *k* above.

ARPEGGIO.

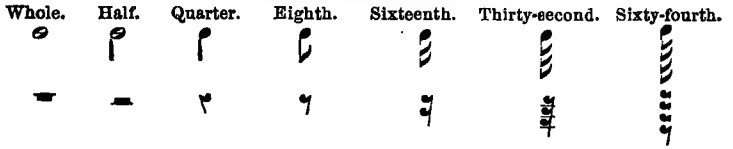
A tremolando effect in chords is indicated by bars running across the stems.

A waved line before chords indicates that the notes are to be played successively, beginning with the lowest note reached by the waved line, and not together. The Arpeggio begins at the time of the chord, and the tones follow each other very rapidly, and generally somewhat *crescendo* towards the last.

TIME NOTATION.

A note indicates a musical utterance. The relative length or duration of several utterances in connection, is represented by the different note-forms which are named whole note, half, quarter, etc. Every note-form has a rest of corresponding value, which indicates a silence of the same length. A dot after a note or rest adds half to its value. A second dot adds half as much as the first, so that two dots increase the value of the note by three quarters.

NOTES AND RESTS.



EXPLANATION OF MELODIC EMBELLISHMENTS.

Prepared from the best authorities, expressly for this work.

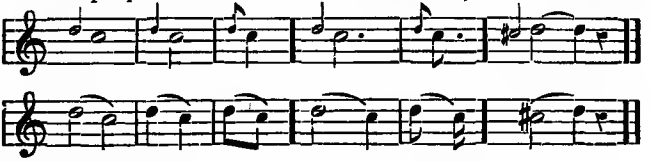
1. THE LONG APPOGGIATURA.

This embellishment consists of a grace note which takes half (*a*), two-thirds (*b*), or even the whole (c), of the time of its principal as shown in the examples following:

a. Long appoggiatura before a note which can be divided into two equal parts.

b. Before a note divisible by three, (a dotted note.)

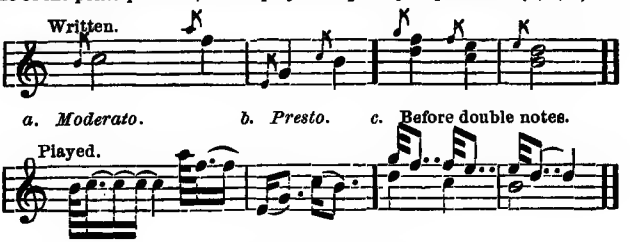
c. Before a note to which another is tied.



The long appoggiatura is now usually written out in full in large notes.

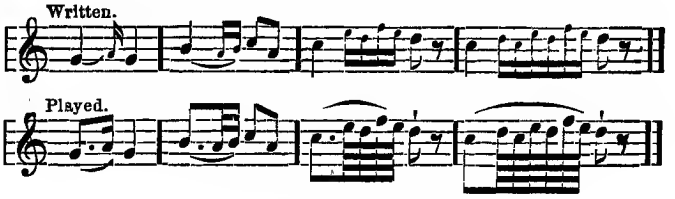
2. THE SHORT APPOGGIATURA.

2. The short Appoggiatura is a grace note with a little stroke through its stem. It begins at the time of the principal note, and is played as quickly as possible—(*a*, *b*, *c*.)



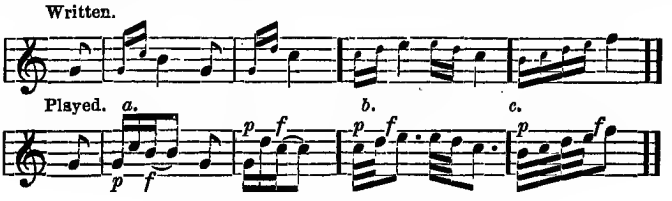
3. AFTER NOTES.

After notes consist of one or more grace notes introduced as passing or changing notes, in passing from one melody note to another. They are generally connected with their principal note by a slur, and never fall on an accent.



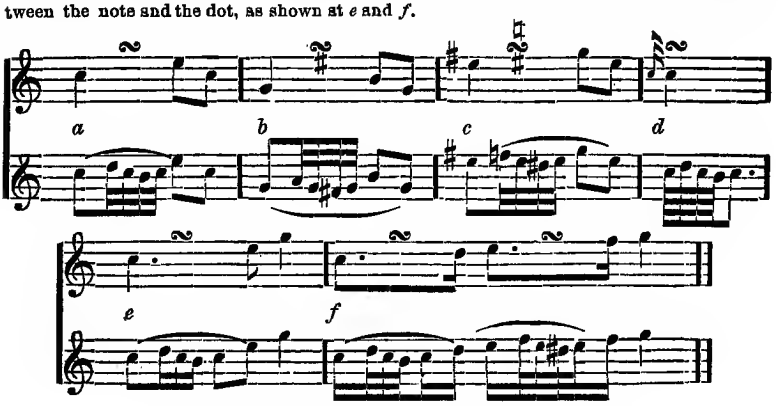
4. DOUBLE APPOGGIATURAS.

Double appoggiaturas consist of two grace notes preceeding a melody note. They begin at the proper time of the principal note (and therefore with the corresponding Base note), and are played as quickly as possible, the accent falling on the principal note.



5. THE TURN, OR GRUPETTO.

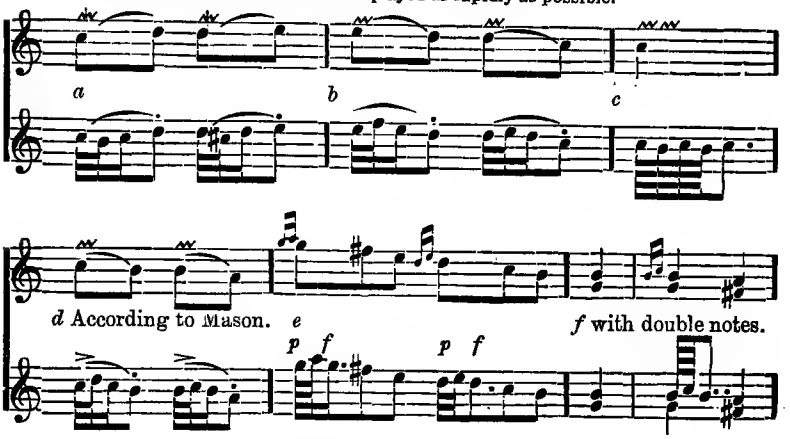
The turn consists of a principal note and two auxiliary notes, above and below respectively, which may be a whole step or a half step distant from the principal. Generally the upper auxiliary is the next tone above in the same key, and the lower a semitone below the principal. When the upper auxiliary is only a semitone above the principal, as in the case of turns on the 3rd and 7th degree of the scale, the lower auxiliary is played diatonic, and consequently a whole step below the principal, in order to avoid the misleading chromatic effect which would otherwise be produced. On the 5th degree of the minor scale, the lower auxiliary is played chromatic. The turn usually comes at the close of the principal note, as at *a*, *b* and *c* in the examples, where also is illustrated the use of accidentals in connection with the turn-sign. Sometimes, however, it comes at the beginning of a note, as at *d*, in which case the turn-sign stands directly over it. With dotted notes the turn comes between the note and the dot, as shown at *e* and *f*.



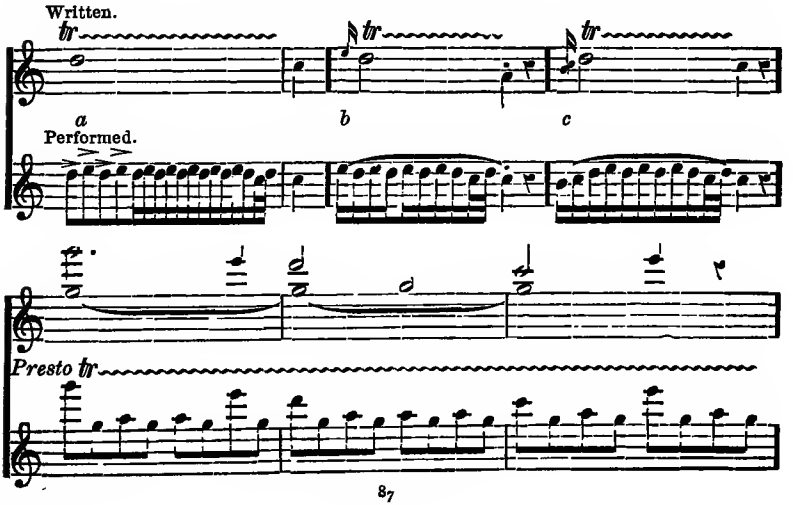
6. THE MORDENT, OR BOUNDING TRILL.

These two embellishments are precisely alike, except that one is made with the note below the principal, and the other with the note above. The first is distinguished by the vertical stroke through the sign, as at *a*, below. The other, also called Mordent by some, and *Pralt trill* or "Bounding Trill" by others, lacks the vertical stroke through the sign, and is made

with the note above. The same embellishment is sometimes written out in small notes as at *e*. According to Dr. Wm. Mason the *Prall-Trill* should be accented on the *first* note as at *d*. In all cases the embellishment is to be played as rapidly as possible.



7. THE TRILL.

The trill consists of a rapid vibration or alternation of a principal note and the next above in the same key. A vocal trill should begin somewhat deliberately, but immediately become rapid, as shown at *a* below. It concludes with a turn, which, however, may sometimes be omitted in chain trills. On the pianoforte a long trill accompanied by a melody in the same hand, may omit the auxiliary note at the moment of sounding the melody, in order to facilitate the passage, as shown at *d*. It is of the greatest importance that the notes of the trill should be of equal power. At the start the auxiliary may be accented. Trills should vibrate at a uniform speed, after the motion is once established, and in some definite ratio to the time of the passage.

The trill begins with the principal note, and not with the auxiliary, although the contrary has been taught by eminent masters, and is sometimes required by a grace note as at *b* and *c* below.